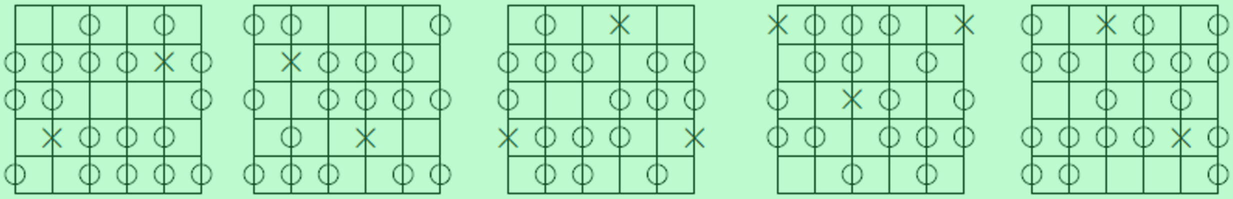
Rich Cochrane

1	♭2	2	♭3	3	4	♭5	5	♭6	6	♭7	7	
1	0	1	0	1	1	0	1	0	1	0	1	Major (Ionian)
1	1	0	1	0	1	1	0	1	0	1	0	Locrian
0	1	1	0	1	0	1	1	0	1	0	1	
1	0	1	1	0	1	0	1	1	0	1	0	Aeolian
0	1	0	1	1	0	1	0	1	1	0	1	
1	0	1	0	1	1	0	1	0	1	1	0	Mixolydian
0	1	0	1	0	1	1	0	1	0	1	1	
1	0	1	0	1	0	1	1	0	1	0	1	Lydian
1	1	0	1	0	1	0	1	1	0	1	0	Phrygian
0	1	1	0	1	0	1	0	1	1	0	1	
1	0	1	1	0	1	0	1	0	1	1	0	Dorian
0	1	0	1	1	0	1	0	1	0	1	1	

[♭2 ♭3 3 5 ♭6 ♭7 7]

[I7, IΔ]



Hypermodes

A Practical Guide

Rich Cochrane

Hypermodes

A Practical Guide

BIG NOISE PUBLISHING
Published by Big Noise Publishing, London, UK
Published under the following Creative Commons license:
Attribution-NonCommercial-NoDerivs 2.0 UK: England and Wales (CC BY-NC-ND 2.0)
http://creativecommons.org/licenses/by-nc-nd/2.0/uk/

All the author's free ebooks can be found at http://cochranemusic.com

Some rights reserved. Unaltered electronic copies of this publication may be circulated freely.
You are not permitted to sell this work in any form.

Typeset in LaTeX

Contents

Part I Fundamentals **1**

1 Introduction: The Hypermode Concept **3**

2 The Commonest Scales **9**
2.1 The Common Pentatonic Scale Group 9
2.2 The Blues Scales 11
2.3 The Major Scale Group 14
2.4 The Harmonic Minor Scale Group 15
2.5 The Melodic Minor Scale Group 16

Part II Advanced Resources **19**

3 The Symmetrical Scales **21**
3.1 The Whole-Half Scale Group 21
3.2 The $4^{\mathrm{min}} + 7^{\mathrm{min}}$ Scale Group 21
3.3 The $2^{\mathrm{maj}} + \sharp 5^{\mathrm{maj}}$ Scale Group 22
3.4 The $1^{\mathrm{dom}} + \flat 6^{\mathrm{maj}}$ Scale Group 23
3.5 The Tritone Chromatic Scale Group 23
3.6 The $1^{\mathrm{aug}} + \flat 7^{\mathrm{maj}} + 7^{\mathrm{min}}$ Scale Group 24
3.7 The Double Chromatic Scale 24
3.8 The Triple Chromatic Scale 24
3.9 The Tritone Coscale 25

4 Pentatonics With Small Intervals **27**
4.1 Five-Note Arpeggios 27
  4.1.1 The Δ Add 11 Scale Group 27
  4.1.2 The Kumoi Scale Group 29
  4.1.3 The Dominant Add 11 Scale Group 30
  4.1.4 The Dominant Add $\sharp 11$ Scale Group 32
  4.1.5 $1^{\varnothing}$ Add $\natural 3$ 33
4.2 Altered Note Pentatonics 36
4.3 Pairs of Triads Sharing One Note 40

4.3.1 Built on the Major Triad . . . 40
4.3.2 Built on the Minor Triad . . . 47
4.3.3 Built on the Diminished Triad . . . 51
4.3.4 The Three-Quarter-Diminished Scale Group . . . 51
4.3.5 Built on the Augmented Triad . . . 53
4.3.6 A Triad and a Seventh Sharing Two Notes . . . 55
4.3.7 Two Sevenths Sharing Three Notes . . . 57
4.4 With Two Consecutive Semitones . . . 60

5 Pentatonics Containing a Large Interval 69
5.1 With Largest Interval a Fourth . . . 69
5.1.1 Based on a Major Triad . . . 69
5.1.2 Based on a Minor Triad . . . 82
5.1.3 Based on a Suspended Triad . . . 89
5.2 With Largest Interval an Augmented Fourth . . . 94
5.2.1 Based on a Diminished Triad . . . 94
5.2.2 Based on a Suspended Triad . . . 99
5.3 With Largest Interval a Fifth . . . 107

6 Altered-Note Heptatonics Part 1: The Major Scale 111
6.1 The Ionian ♭2 (Suryakantam) Scale Group . . . 111
6.2 The Ionian ♯6 (Naganandini) Scale Group . . . 112
6.3 The Ionian ♯2 (Sulini) Scale Group . . . 113
6.4 The Ionian ♭6 (Sarasangi) Scale Group . . . 114
6.5 The Ionian ♭5 Scale Group . . . 115

7 Altered-Note Heptatonics Part 2: The Harmonic Minor Scale 117
7.1 The Harmonic Minor ♯6 (Varunapriya) Group . . . 117
7.2 The Harmonic Minor ♭5 Scale Group . . . 118
7.3 The Harmonic Minor ♭4 Group . . . 119
7.4 The Harmonic Minor ♯4 Scale Group . . . 120

8 Altered-Note Heptatonics Part 3: The Melodic Minor Scale 123
8.1 The Melodic Minor ♭4 Scale Group . . . 123
8.2 The Melodic Minor ♭5 Scale Group . . . 124
8.3 The Melodic Minor ♭2 (Neapolitan or Kokilapriya) Scale Group . . . 125

9 Further Heptatonics 127
9.1 With One Minor Third . . . 127
9.1.1 The Suvarnangi Scale Group . . . 127
9.1.2 The Jyoti Swarupini Scale Group . . . 128
9.1.3 The Vanaspati ♭4 Scale Group . . . 129

9.1.4 The Melodic Minor ♭4 Scale Group 130
9.1.5 The Varunapriya ♯5 Scale Group 131
9.2 With Two Minor Thirds 132
9.2.1 The Yagapriya Scale Group 132
9.2.2 The Neetimati Scale Group 133
9.2.3 The Kamavardani Scale Group 134
9.2.4 The Kanakangi ♭4 Scale Group 135
9.3 With One Major Third 136
9.3.1 The Navaneetam Scale Group 136
9.3.2 The 6^{maj} + $\flat 7^{\mathrm{maj}}$ Scale Group 137
9.3.3 The 1^{maj} + $\flat 2^{\mathrm{maj}}$ + 2 Scale Group 138
9.3.4 The $\flat 5^{d}$ + $\flat 7^{\mathrm{maj}}$ Scale Group 139
9.3.5 The Jalarnavam Scale Group 140
9.3.6 The Lydian Dominant ♯♯2 ♯3 ♯5 Scale Group 141
9.4 *Melakatas* With Three Consecutive Semitones 142
9.4.1 The Ganamurti Scale Group 142
9.4.2 The Manavati Scale Group 143
9.4.3 The Rupavati Scale Group 144
9.4.4 The Salagam Scale Group 145
9.4.5 The Jhalavarali Scale Group 146
9.4.6 The Pavani Scale Group 147
9.4.7 The Gavambhodi Scale Group 148
9.4.8 The Divyamani Scale Group 149
9.4.9 The Dhavalambari Scale Group 150
9.4.10 The Sucharitra Scale Group 151
9.4.11 The Namanarayani Scale Group 152
9.5 *Melakatas* With Four Consecutive Semitones 153
9.5.1 The Tanarupi Scale Group 153
9.5.2 The Raghupriya Scale Group 154
9.6 With Three Consecutive Semitones: Remaining Possibilities 155
9.6.1 The Borean Scale Group 156
9.6.2 The Notoean Scale Group 157
9.6.3 The Zephyrean Scale Group 158
9.6.4 The Eurean Scale Group 159
9.6.5 The Kaikian Scale Group 160
9.6.6 The Apeliotean Scale Group 161
9.6.7 The Skironean Scale Group 162
9.6.8 The Lipsean Scale Group 163

10 Octatonics I: Two Consecutive Semitones 165
10.1 The Major Add ♭6 Scale Group 165
10.2 The $\sharp 4^{\mathrm{m7}}$ + 5^{min} Scale Group 166
10.3 The 1^{maj} + $\flat 2^{\mathrm{maj}}$ + $\flat 7^{\mathrm{maj}}$ Scale Group 167

10.4 The $2^{\text{maj}} + 6^{\text{min}} + \flat 7^{\text{min}}$ Scale Group . . . 168
10.5 The $1^{\text{maj}} + \flat 2^{\text{maj}} + 2^{\text{min}}$ Scale Group . . . 168
10.6 The $1^{+} + \flat 2^{+} + 2^{\text{maj}}$ Scale Group . . . 169
10.7 The $1^{+} + \flat 5^{+} + \flat 7^{\text{min}}$ Scale Group . . . 170

11 Octatonics II: Three Consecutive Semitones 173
11.1 The Major Scale with an Added Note . . . 173
  11.1.1 The Major Add ♭2 Scale Group . . . 173
  11.1.2 The Major Add ♯2 Scale Group . . . 174
  11.1.3 The Major Add ♭5 Scale Group . . . 175
  11.1.4 The Major Add ♭7 Scale Group . . . 176
11.2 Other Octatonics . . . 176
  11.2.1 The Harmonic Minor Add ♯4 Scale Group . . . 176
  11.2.2 The Sulini Add ♭7 Scale Group . . . 177
  11.2.3 The Naganandini Add ♯2 Scale Group . . . 178
  11.2.4 The Ionian ♭5 Add ♭2 Scale Group . . . 179
  11.2.5 The Ionian ♭5 Add ♯2 Scale Group . . . 180
  11.2.6 The Ionian ♭5 Add ♭7 Scale Group . . . 180
  11.2.7 The Sarasangi Add ♭2 Scale Group . . . 181
  11.2.8 The Sarasangi Add ♯2 Scale Group . . . 182
  11.2.9 The Ultra Locrian Add ♯4 Scale Group . . . 183
  11.2.10 The Kantamani Add ♯2 Scale Group . . . 184
  11.2.11 The Pavani Add ♭6 Scale Group . . . 184
  11.2.12 The African-American Blues Scale Group . . . 185

12 Nonatonics 187
12.1 The Major Add ♭2♭6 Scale Group . . . 187
12.2 The Major Add ♯2♭6 Scale Group . . . 188

Part III Hexatonics 189

13 Variant Sets 191
13.1 The 100010101101 Scale Set . . . 191
13.2 The 100010110101 Scale Set . . . 196
13.3 The 100010110110 Scale Set . . . 200
13.4 The 100011010101 Scale Set . . . 202

14 Containing a Major Third 205
14.1 Containing a Minor Third . . . 205
  14.1.1 The 100011001101 Scale Set . . . 205
  14.1.2 The 100010110011 Scale Set . . . 210
  14.1.3 The 100010011101 Scale Set . . . 215
  14.1.4 The 100011010011 Scale Set . . . 217
  14.1.5 The 100010111001 Scale Set . . . 220

14.1.6 The 100010011011 Scale Set 222
14.2 Containing No Minor Thirds 224
14.2.1 The 100010101110 Scale Set 224

15 Without a Major Third 231
15.1 Containing Two Minor Thirds 231
15.1.1 The 100100101101 Scale Set 231
15.1.2 The 100100110101 Scale Set 234
15.1.3 The 100101011001 Scale Set 236
15.1.4 The 100101100110 Scale Set 238
15.1.5 The 100101100101 Scale Set 241
15.2 Containing One Minor Third 242
15.2.1 The 100101010101 Scale Set 242
15.2.2 The 100101010110 Scale Set 244
15.2.3 The 100101011010 Scale Set 247

16 With a Large Interval 249
16.1 The 100001011011 Scale 249
16.1.1 Reflection 250
16.2 The 100001011101 Scale 252
16.2.1 Reflection 253
16.3 The 100000111011 Scale 254
16.4 The 100001101011 Scale 255
16.5 The 100001101101 Scale 256
16.6 The 100001110011 Scale 258

Part I

Fundamentals

1

Introduction: The Hypermode Concept

Musical Applications

Here's a common idea for playing on a major seventh (Δ) chord: play the minor pentatonic a semitone below it. So, if you have CΔ to play on, you could play B minor pentatonic. Relative to the C root of the harmony, this gives us the notes 2, 3, ♯4, 6 and 7; five of the seven notes of the Lydian mode. In fact, it's the same as Lydian with two notes missed out, the root and fifth, which are arguably the least interesting notes in Lydian anyway. You can hear Joe Henderson play this idea on the 'Inner Urge' solo[1]; that on its own is a good enough reason to consider this a 'real-life' musical option, not just some by-product of pointy-headed music theory.

However, if you do this you're *not* playing any of the five standard modes of the minor pentatonic scale. The reason is simple: B minor pentatonic contains the notes B, D♭, E♭, F♯ and A; there's no C note, even though C is the root of the chord! In practical terms this is no big deal, but in theoretical terms it is. What the heck *is* this thing?

This means the scales-in-modal-groups approach, while useful, misses out some potentially useful and interesting sounds. That's why my earlier book, *Arpeggio and*

---

[1] See Arthur Lynn White's 2008 dissertation *Joe Henderson: An Analysis of Harmony in Selected Compositions and Improvisations*, which you can find as a PDF online.

Scale Resources, needed this supplement: it included all possible modes of the minor pentatonic scale, but that simple idea Henderson played isn't anywhere in there. But if it's good enough for him, it's good enough for us, right?

Theory of Hypermodes

This is the theory part; readers with no interest in it may safely skip it and head straight to 'How To Use This Book'.

I'll assume you're familiar with the ordinary concept of modality as it applies to scales; if not the first chapter of *Arpeggio and Scale Resources* provides a convenient explanation in the same terms as I use here. In that book most scales were presented in modal groups obtained by rotating the interval map of any given member. A way to see this very concretely is to use a binary representation of the scale and perform bit-rotation, and this also reveals the hypermodes. It will go easier with an example.

Here's the binary representation of our old friend the Major Scale:

1	♭2	2	♭3	3	4	♭5	5	♭6	6	♭7	7
1	0	1	0	1	1	0	1	0	1	0	1

The '1's match up with the notes of the Major Scale and the '0's match up with notes that the Major Scale doesn't contain. The major scale's modes can now be obtained by the technique known as 'bit rotation' – that is, by repeatedly moving the last digit to the start of the number until we end up back where we started:

1	♭2	2	♭3	3	4	♭5	5	♭6	6	♭7	7	
1	0	1	0	1	1	0	1	0	1	0	1	Major (Ionian)
1	1	0	1	0	1	1	0	1	0	1	0	Locrian
0	1	1	0	1	0	1	1	0	1	0	1	
1	0	1	1	0	1	0	1	1	0	1	0	Aeolian
0	1	0	1	1	0	1	0	1	1	0	1	
1	0	1	0	1	1	0	1	0	1	1	0	Mixolydian
0	1	0	1	0	1	1	0	1	0	1	1	
1	0	1	0	1	0	1	1	0	1	0	1	Lydian
1	1	0	1	0	1	0	1	1	0	1	0	Phrygian
0	1	1	0	1	0	1	0	1	1	0	1	
1	0	1	1	0	1	0	1	0	1	1	0	Dorian
0	1	0	1	1	0	1	0	1	0	1	1	

To get from the first line to the second (Ionian to Locrian), for example, we took the '1' from the end of the Ionian row and put it at the start, then shifted all the numbers along one. This accounts for the diagonal lines of ‘0’s and ‘1’s that go from the upper left to the lower right.

This process produced twelve different rows, but only seven modes, which are the ones with a ‘1’ in the leftmost column. These are the ones that contain a root. Usually the other five rows are thrown away, as a sort of byproduct. Those rows are what I call the hypermodes, and are the subject of this book:

1	♭2	2	♭3	3	4	♭5	5	♭6	6	♭7	7
0	1	1	0	1	0	1	1	0	1	0	1
0	1	0	1	1	0	1	0	1	1	0	1
0	1	0	1	0	1	1	0	1	0	1	1
0	1	1	0	1	0	1	0	1	1	0	1
0	1	0	1	1	0	1	0	1	0	1	1

Formally, a *hypermode* may be represented as a set containing two things: a single pitch class designated the ‘root note’ and a non-empty set of at most eleven pitch classes that does not include the root note. Here’s an example:

$$\{\mathrm{D}, \{\mathrm{F}, \mathrm{A}, \mathrm{C}, \mathrm{E}\}\}$$

This is the set containing the pitch class ‘D’ plus the FΔ arpeggio[2]. This is effectively a way of saying ‘play the FΔ arpeggio in a context where D is the root of the harmony’. Note that we do not play the note ‘D’, but for the effect to work the listener must hear D as the root note. We’ll assume that the harmony is being stated by another instrument (say, bass or piano). If the piano is playing a Dm7 chord, playing FΔ over it is a simple and fairly common idea, yet theoretically it’s hard for a scale theorist to describe what’s going on because the root note appears to be absent.

This makes a hypermode completely different from an ordinary scale from a theoretical perspective, although this is one of those cases where theory and practice seem to be at odds. For example, many players think nothing of superimposing the FΔ arpeggio on a Dm7 chord. They would also, perhaps, consider superimposing B♭Δ ($\{\mathrm{B}\flat, \mathrm{D}, \mathrm{F}, \mathrm{A}\flat\}$). Such a person might be very surprised to learn that one was an exotic structure called a ‘hypermode’, but the other is just an ordinary four-note scale. Most musicians don’t think in such terms: they would most likely just say these are two possible arpeggio superimpositions the provide different sounds.

---

[2] Note: I use the word ‘scale’ to refer to all transposable pitch class structures with root notes. I don’t, therefore, make a hard distinction between arpeggios and scales. See the first chapter of *Arpeggio and Scale Resources* for more details.

There is nothing to say you *may not* play the root note, of course, and you may very well want to resolve to it. The point is to notice that the hypermode's notes lay out in a familiar pattern that's easy to visualise and find even though the resulting sound is quite exotic. If you also play the root note, you will be playing an ordinary scale instead, with one extra note. This approach is generalised by scale spectra[3] and provides an easy way to learn certain scales given that you have a knowledge of certain others. For example, the hypermodes of the Common Pentatonic provide you with all the possible hexatonic scales that contain it.

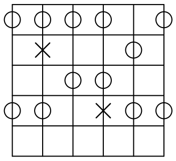
A non-symmetrical n-note scale will have n modes in its group and $12 - n$ hypermodes. That means smaller structures have more hypermodes than larger ones. In tonal contexts hypermodes tend to become progressively more dissonant as the number of notes they contain increases, so the smaller structures will tend to be more useful. It is gratifying, then, that the more useful they are likely to be, the more there are. As always, however, your ears will be the best judge of what sounds good.

In fact, *Arpeggio and Scale Resources* includes hypermodal applications of all of the the three- and four-note scales. These are common enough, especially in jazz, that leaving them out would have looked strange. Due to space constraints, however, I didn't include hypermodes of scales with five or more notes. That gap is filled by this book.

How To Use This Book

This book is organised in chapters that exactly match those of *Arpeggio and Scale Resources*, except that some chapters have been omitted since they do not have 'missing' hypermodes. Hence cross-referencing should be done by chapter name, not number. Every scale in the previous book is represented in this book.

Fingering diagrams here differ slightly from those in the earlier book. Here's an example fingering of the Common Major Pentatonic's ♭7 Hypermode (the one Joe Henderson uses on 'Inner Urge'):



The white circles indicate notes that should be played and the cross indicates a note that should *not* be played. In this book the cross always represents the root. Hence, if you wish to play this hypermode on a CΔ chord, position the pattern so that the cross falls on an 'C' note in the fingerboard, then play the white notes only (hopefully you recognise that these fall into a very familiar shape!).

---

[3] See my book *Spectral Analysis of Scales*. There's a one-to-one correspondence between an n-note hypermode and an element of the n-spectrum of an $n+1$-note scale. For example, the common pentatonic is an element of the 5-spectrum of the hexatonic you get by adding the root note to it in the prescribed way.

I gave this book the subtiitle 'a practical approach' because I think this visual way of thinking about hypermodes is the most usable one for guitar players. It's much more practical, in my view, than trying to think of displacing a scale by a certain interval. Slipping down by a semitone is easy enough, but even only slightly more complicated 'calculations' can quickly go wrong in the heat of the moment. What's more, coupled with CAGED (or equivalent), the visual approach makes the hypermode's relationship to the underlying chord tones very clear, which can be especially important when dealing with dissonant material. Being able to 'just see' patterns instantly is a great advantage we guitarists have over many other instruments, and we should use it.

Alongside the name of the hypermode I give the spelling of the notes it contains and then, where possible, one or more suggestions for harmonic situations in which I think it might work. For example, the 'Harmonic Minor 3 Hypermode' is the Harmonic Minor scale with the root taken to be the major third (3). To be concrete, if we're given a chord rooted on E we could choose the C Harmonic Minor, since E is the major third of C (perhaps now the advantages of the visual approach are becoming clearer – nobody should have to think like that when making music!). The spelling of the notes relative to E is $\flat 2, \flat 3, 3, 5, \flat 6, \flat 7, 7$. I suggest that this might work over either a I7 or IΔ chord, i.e., E7 or EΔ. These are only suggestions; you may not like them, and you might find others more interesting or appealing. Most of this is pretty much uncharted musical territory, so it's up to you to map it out. Your ears as the only reliable guide in this, and my suggestions should be put aside if they don't work out for you.

You may also find familiar shapes becoming unfamiliar in these new harmonic settings. Ways of playing these scales you already know become unsuccessful and must be adapted or completely changed; even if the hypermode itself doesn't make its way into your playing, practicing with it may do more than open up your ears – it may encourage you to find melodies you might never have found otherwise.

Those who aren't familiar with *Scale and Arpeggio Resources* might find my treatment of hexatonics particularly opaque. If so you should at least look through the introduction to that section of the earlier book to explain all those binary numbers, and terms like 'coscale' and 'reflection'. Or you can ignore all that and just go hunting for sounds you enjoy.

Like my previous books, this one basically compiles a huge quantity of possibilities, far more than I expect anyone could or should try to master in a lifetime. As when learning ordinary scales I strongly recommend taking them one at a time and really internalising them. They're mostly very dissonant; learn to sing the notes, find patterns within them and always work on them with something playing the sound of the root of the harmony or, even better, a full chord you're trying to apply the sound to. There are many electronic options for this these days, including cheap and free phone apps, which will play a chord tirelessly for hours while you acclimatise your ears to a new sound and develop your own vocabulary for soloing. Only this slow, methodical 'processing' will transform a random-seeming collection of notes into something you can hear and use in a real-life musical setting, which is the only meaningful goal of all this.

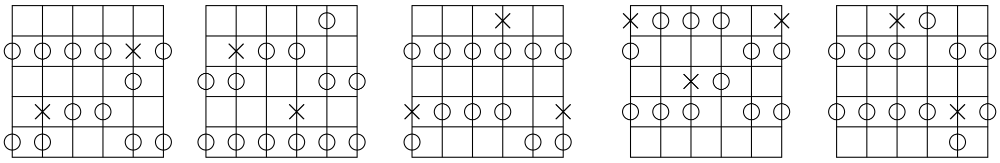
2

The Commonest Scales

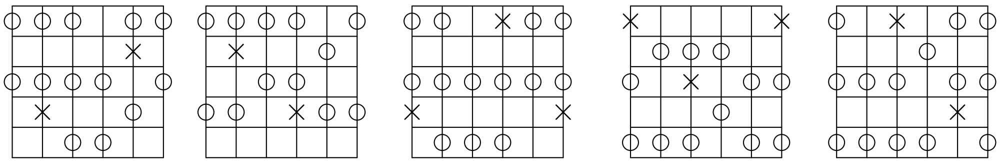
This chapter will probably be the most useful to most readers, since it illustrates the hypermodes of scales you most likely already know. I would always recommend learning a scale and its modes before exploring the hypermodes, since these require a bit more thought to apply, and are generally more dissonant. Having the sound of the scale thoroughly internalised is an important step towards learning to use the hypermodes successfully.

2.1 The Common Pentatonic Scale Group

Common Major Pentatonic, 7 Hypermode [♭2 ♭3 4 ♭6 ♭7]

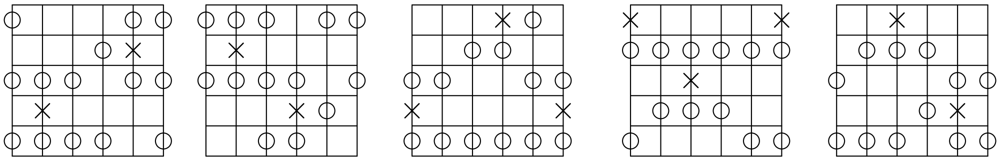


Common Major Pentatonic, ♭7 Hypermode [2 3 ♭5 6 7] **[IΔ]**



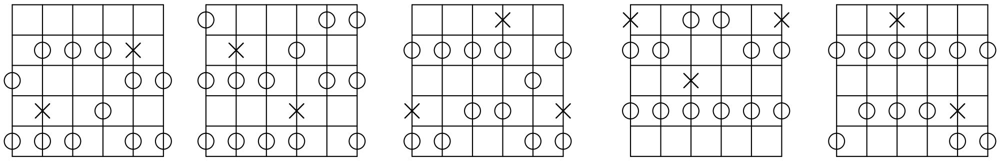
Common Major Pentatonic, ♭6 Hypermode

[♭2 3 ♭5 ♭6 7] **[IΔ, I+]**



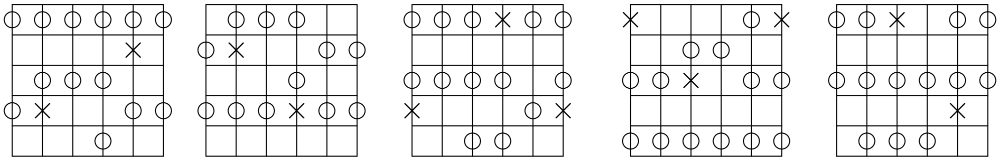
Common Major Pentatonic, ♭5 Hypermode

[♭2 ♭3 ♭5 ♭6 ♭7] **[I∅]**



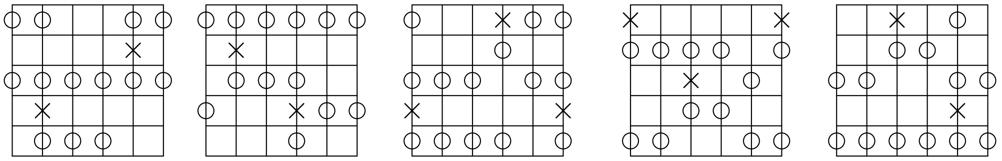
Common Major Pentatonic, 4 Hypermode

[2 3 5 6 7] **[IΔ]**



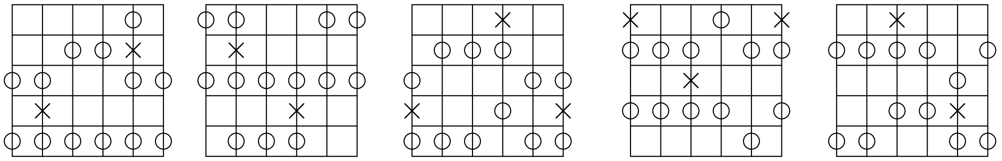
Common Major Pentatonic, ♭3 Hypermode

[♭2 3 ♭5 6 7] **[IΔ]**



Common Major Pentatonic, ♭2 Hypermode

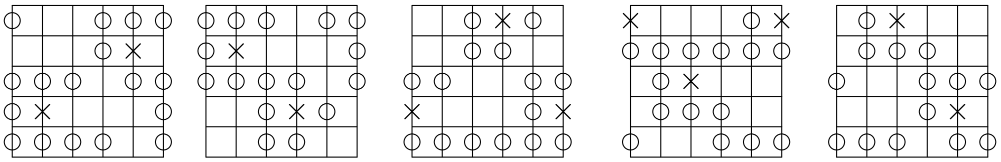
[♭2 ♭3 ♭5 ♭6 7]



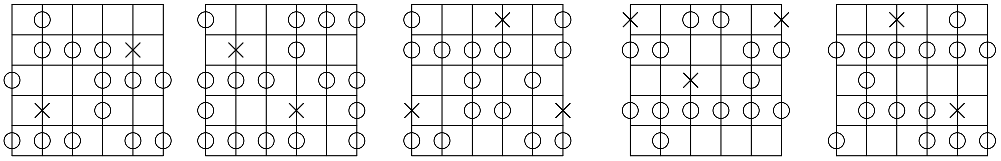
2.2 The Blues Scales

The First Blues Scale Group

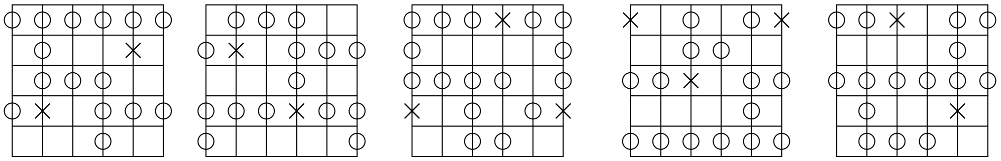
First Blues Scale, 7 Hypermode [♭2 3 ♭5 5 ♭6 7] **[IΔ]**



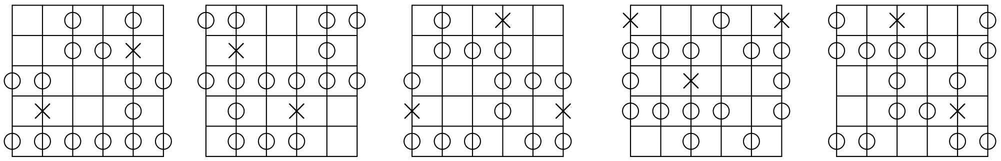
First Blues Scale, 6 Hypermode [♭2 ♭3 ♭5 ♭6 6 ♭7] **[I∅]**



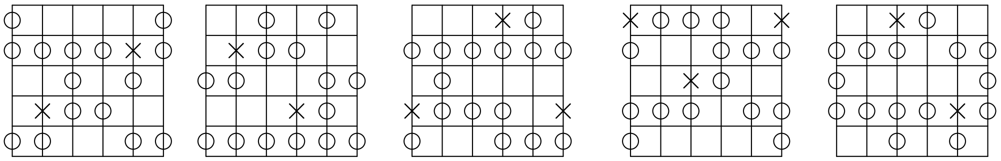
First Blues Scale, ♭6 Hypermode [2 3 5 6 ♭7 7] **[I7, IΔ]**



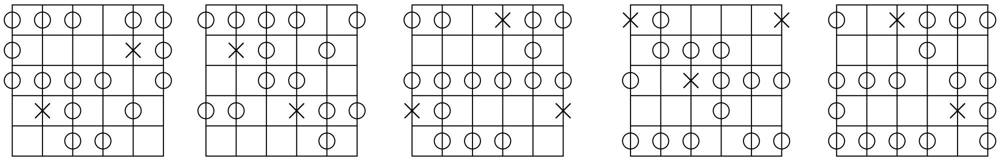
First Blues Scale, 3 Hypermode [♭2 2 ♭3 ♭5 ♭6 7]



First Blues Scale, 2 Hypermode [♭2 ♭3 3 4 ♭6 ♭7] **[I7, I+]**

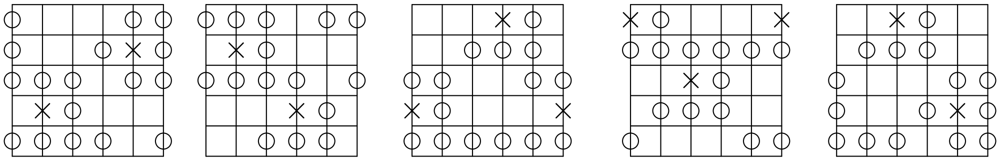


First Blues Scale, ♭2 Hypermode [2 3 4 ♭5 6 7] [IΔ]

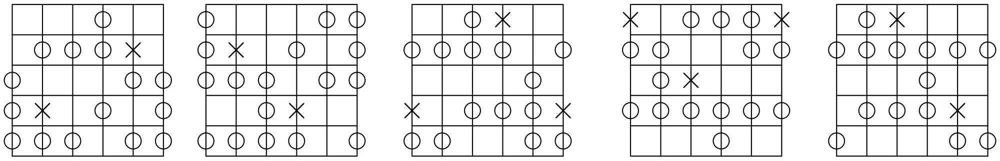


The Second Blues Scale Group

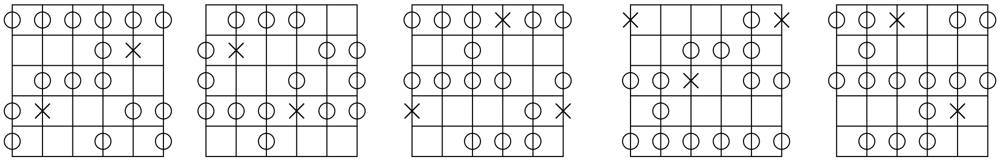
Second Blues Scale, 7 Hypermode [♭2 3 4 ♭5 ♭6 7] [IΔ, I+]



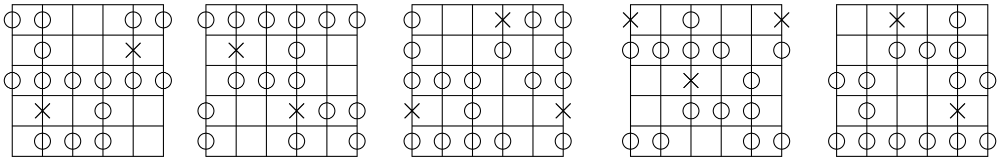
Second Blues Scale, 6 Hypermode [♭2 ♭3 ♭5 5 ♭6 ♭7] [Im7]



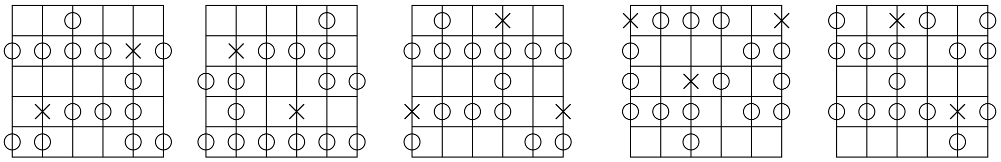
Second Blues Scale, ♭6 Hypermode [2 3 5 ♭6 6 7] [IΔ]



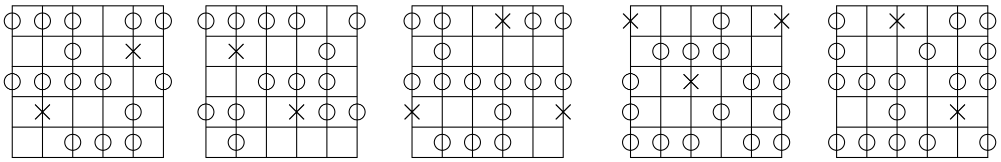
Second Blues Scale, ♭5 Hypermode [♭2 3 ♭5 6 ♭7 7] [I7, IΔ]



Second Blues Scale, 2 Hypermode [♭2 2 ♭3 4 ♭6 ♭7]

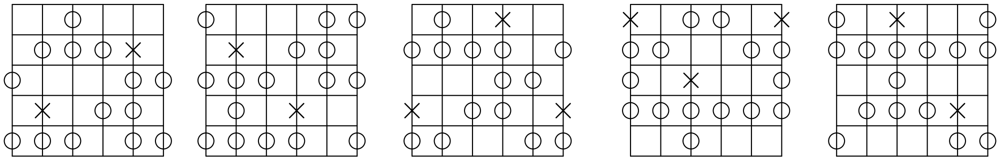


Second Blues Scale, ♭2 Hypermode [2 ♭3 3 ♭5 6 7] [IΔ]

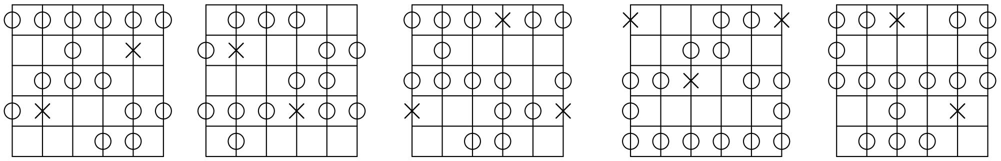


The Third Blues Scale Group

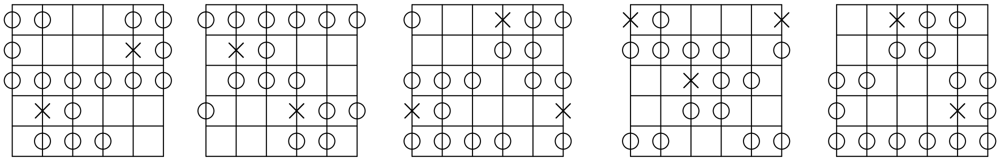
Third Blues Scale, 6 Hypermode [♭2 2 ♭3 ♭5 ♭6 ♭7] [I∅]



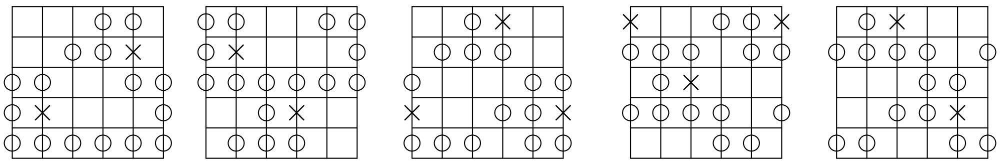
Third Blues Scale, ♭6 Hypermode [2 ♭3 3 5 6 7] [IΔ]



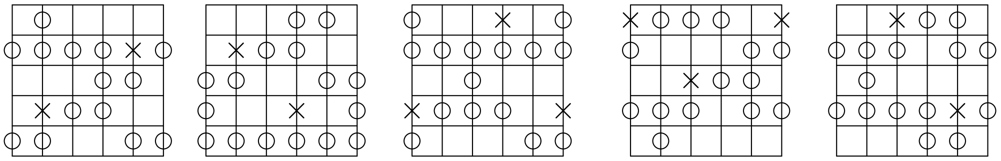
Third Blues Scale, ♭5 Hypermode [♭2 3 4 ♭5 6 7] [IΔ]



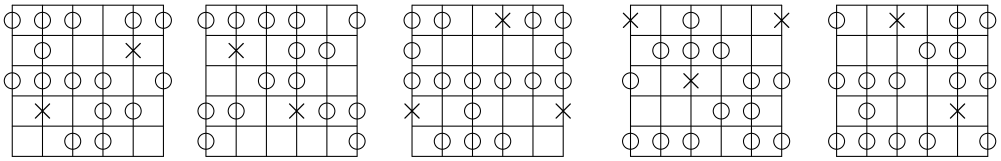
Third Blues Scale, 3 Hypermode [♭2 ♭3 ♭5 5 ♭6 7] **[ImΔ]**



Third Blues Scale, 2 Hypermode [♭2 ♭3 4 ♭6 6 ♭7]

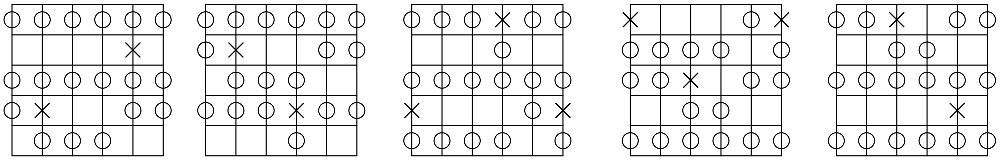


Third Blues Scale, ♭2 Hypermode [2 3 ♭5 6 ♭7 7] **[I7, IΔ]**

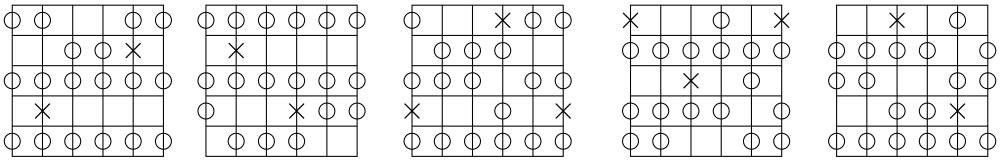


2.3 The Major Scale Group

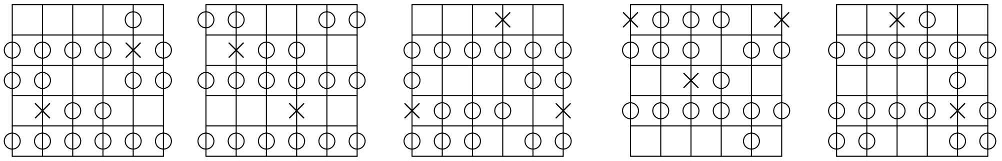
Major, ♭7 Hypermode [♭2 2 3 ♭5 5 6 7] **[IΔ]**



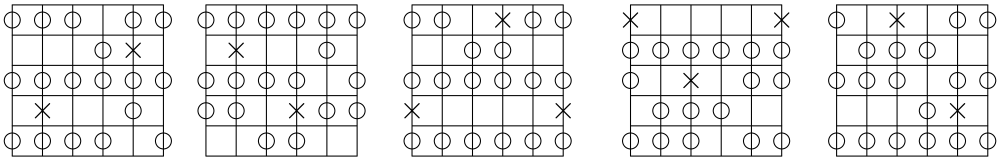
Major, ♭6 Hypermode [♭2 ♭3 3 ♭5 ♭6 6 7] **[IΔ, I+]**



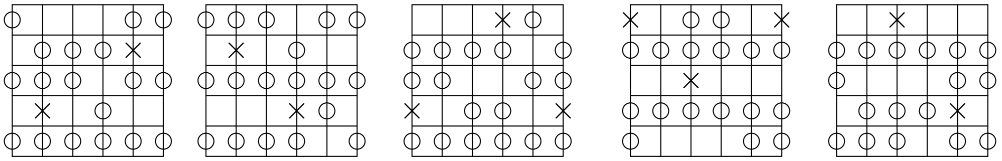
Major, ♭5 Hypermode [♭2 ♭3 4 ♭5 ♭6 ♭7 7] [**I∅**]



Major, ♭3 Hypermode [♭2 2 3 ♭5 ♭6 6 7] [**I∆, I+**]

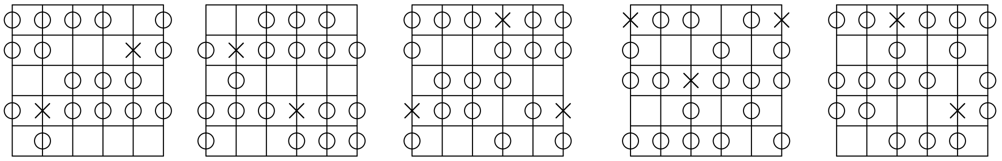


Major, ♭2 Hypermode [♭2 ♭3 3 ♭5 ♭6 ♭7 7] [**I7, I∆, I+**]

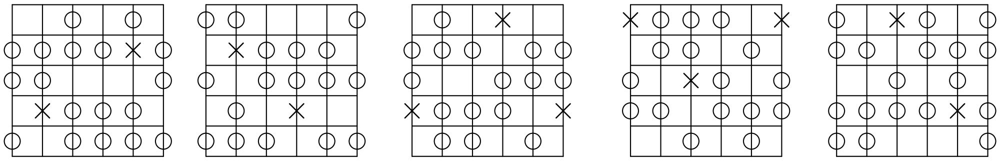


2.4 The Harmonic Minor Scale Group

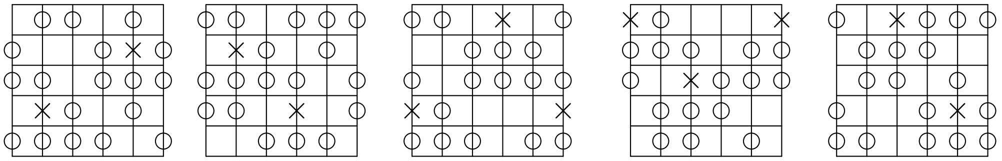
Harmonic Minor, ♭7 Hypermode [♭2 2 3 4 5 6 ♭7] [**I7**]



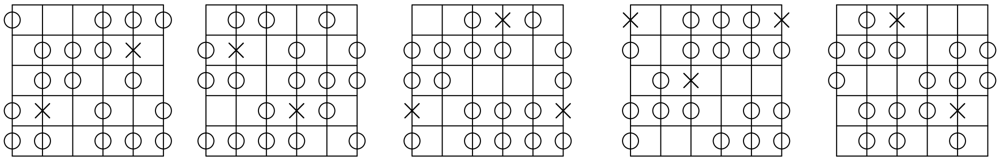
Harmonic Minor, 6 Hypermode [2 ♭3 4 ♭5 ♭6 ♭7 7] [**I∅**]



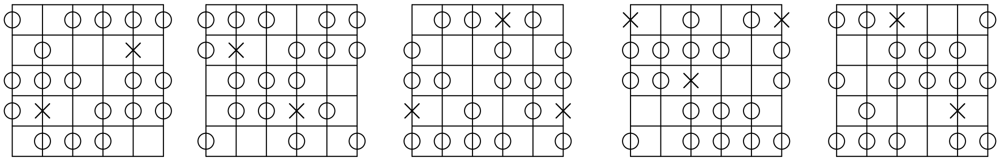
Harmonic Minor, ♭5 Hypermode [♭2 2 4 ♭5 ♭6 6 7]



Harmonic Minor, 3 Hypermode [♭2 ♭3 3 5 ♭6 ♭7 7] **[I7, IΔ]**

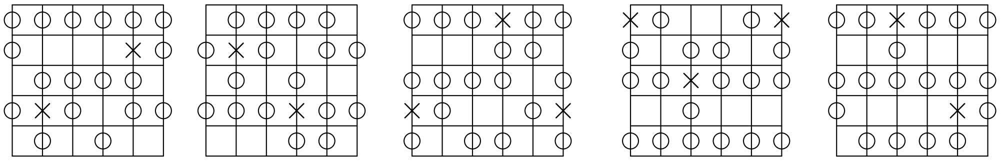


Harmonic Minor, ♭2 Hypermode [♭2 2 3 ♭5 5 ♭7 7] **[I7, IΔ]**

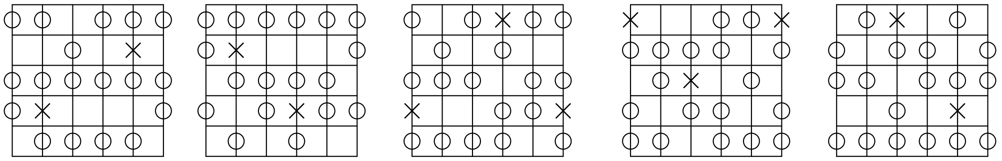


2.5 The Melodic Minor Scale Group

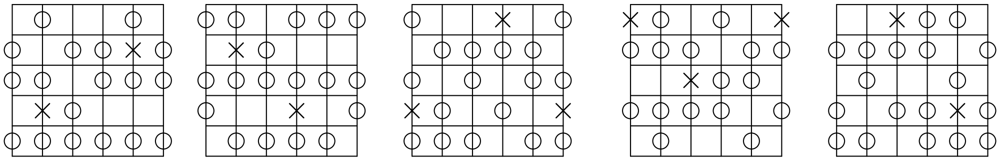
Melodic Minor, ♭7 Hypermode [♭2 2 3 4 5 6 7] **[IΔ]**



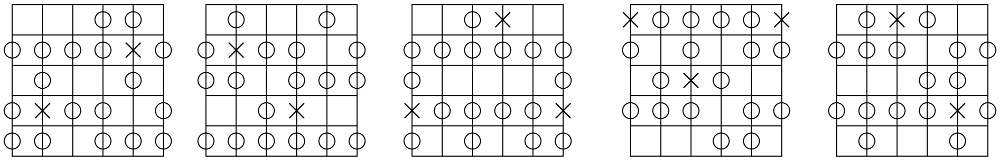
Melodic Minor, ♭6 Hypermode [♭2 ♭3 3 ♭5 5 6 7] **[IΔ]**



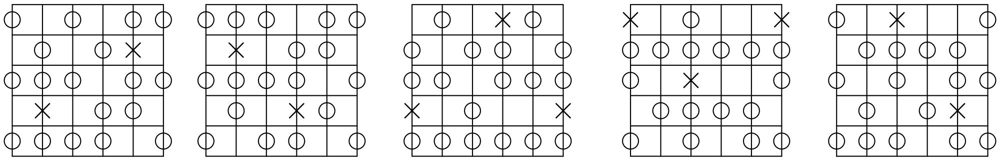
Melodic Minor, ♭5 Hypermode [♭2 ♭3 4 ♭5 ♭6 6 7] [I∘]



Melodic Minor, 3 Hypermode [♭2 ♭3 4 5 ♭6 ♭7 7] [Im7, ImΔ]



Melodic Minor, ♭2 Hypermode [♭2 2 3 ♭5 ♭6 ♭7 7] [I7, IΔ, I+]



Part II
Advanced Resources

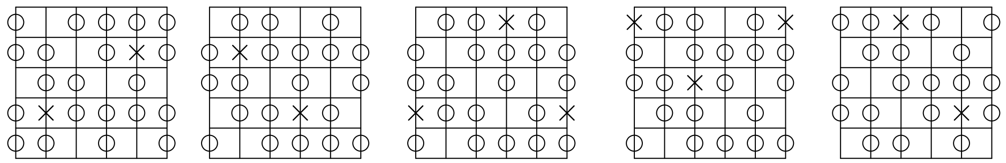
3

The Symmetrical Scales

Symmetrical scales remain, in a sense, symmetrical when applied hypermodally. In particular, their 'hypermodal groups' are always smaller than the expected value of $12 - n$, where n is the number of notes in the scale.

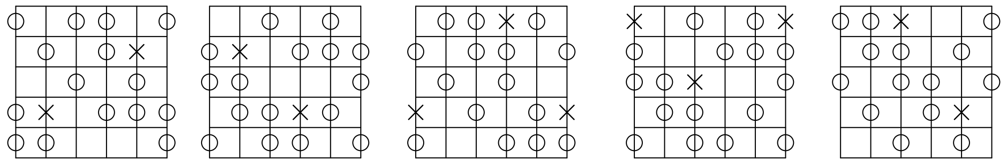
3.1 The Whole-Half Scale Group

Whole-Half, ♭7 Hypermode [♭2 2 3 4 5 ♭6 ♭7 7] **[I7, IΔ]**

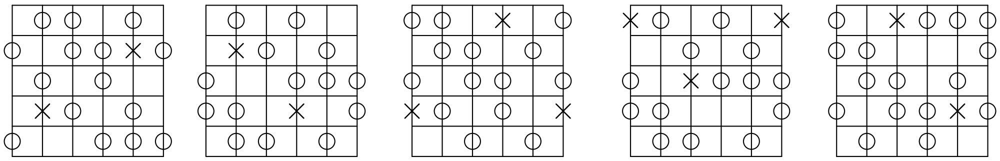


3.2 The $4^{\mathbf{min}} + 7^{\mathbf{min}}$ Scale Group

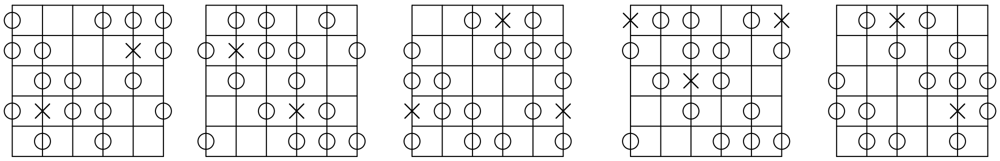
$4^{\mathbf{min}} + 7^{\mathbf{min}}$, ♭7 Hypermode [♭2 2 3 5 ♭6 ♭7] **[I7]**



$4^{\mathbf{min}}$ + $7^{\mathbf{min}}$, 6 Hypermode [2 ♭3 4 ♭6 6 7]

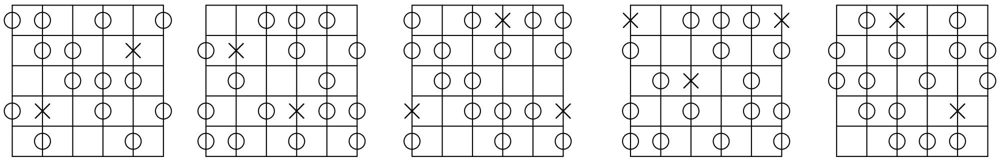


$4^{\mathbf{min}}$ + $7^{\mathbf{min}}$, 5 Hypermode [♭2 3 4 5 ♭7 7] **[I7, IΔ]**

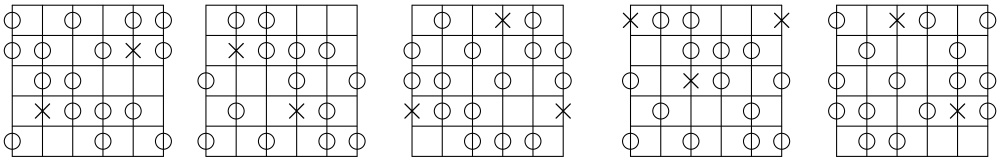


3.3 The $2^{\mathbf{maj}}$ + ♯$5^{\mathbf{maj}}$ Scale Group

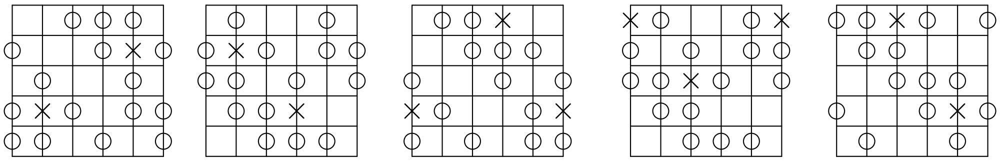
$2^{\mathbf{maj}}$ + ♯$5^{\mathbf{maj}}$, 7 Hypermode [♭2 ♭3 3 5 6 ♭7] **[I7]**



$2^{\mathbf{maj}}$ + ♯$5^{\mathbf{maj}}$, ♭7 Hypermode [2 3 4 ♭6 ♭7 7] **[I7, IΔ, I+]**

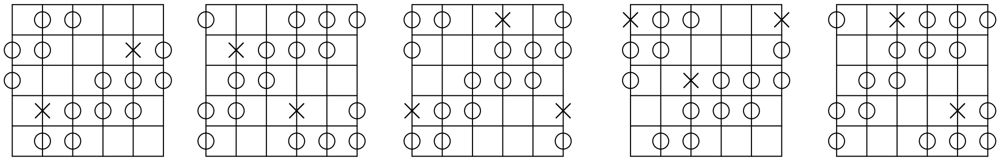


$2^{\mathbf{maj}}$ + ♯$5^{\mathbf{maj}}$, 5 Hypermode [♭2 2 4 5 ♭6 7]

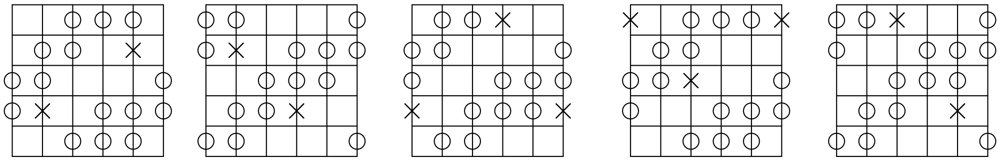


3.4 The $1^{\mathbf{dom}} + \flat 6^{\mathbf{maj}}$ Scale Group

$1^{\mathbf{dom}} + \flat 6^{\mathbf{maj}}$, $\flat$7 Hypermode [$\flat$2 2 4 $\flat$5 6 $\flat$7]

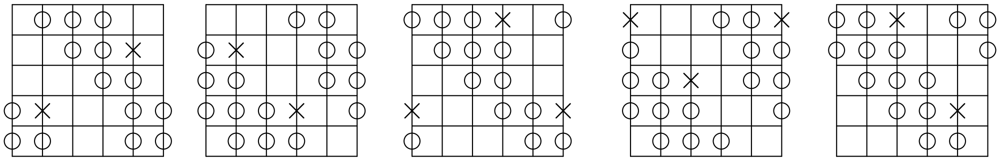


$1^{\mathbf{dom}} + \flat 6^{\mathbf{maj}}$, 6 Hypermode [2 $\flat$3 $\flat$5 5 $\flat$7 7] **[Im7, ImΔ]**

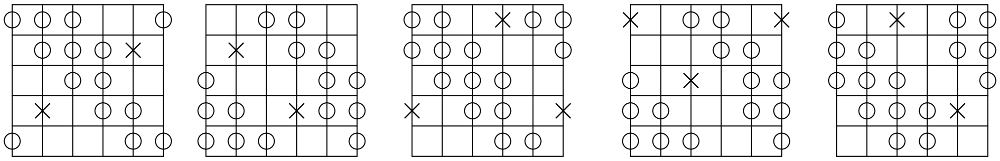


3.5 The Tritone Chromatic Scale Group

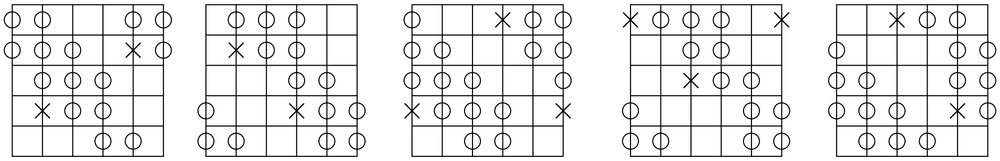
Tritone Chromatic I, 7 Hypermode [$\flat$2 2 $\flat$3 5 $\flat$6 6] **[Im7, ImΔ]**



Tritone Chromatic I, $\flat$7 Hypermode [2 $\flat$3 3 $\flat$6 6 $\flat$7] **[I7, I+]**

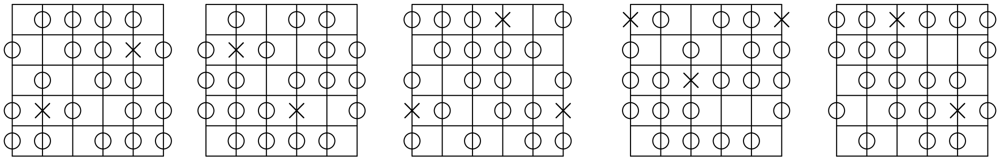


Tritone Chromatic I, 6 Hypermode [$\flat$3 3 4 6 $\flat$7 7] **[I7, IΔ]**

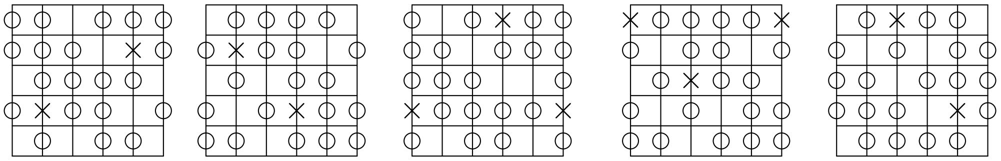


3.6 The 1^{aug} + ♭7^{maj} + 7^{min} Scale Group

1^{aug} + ♭7^{maj} + 7^{min}, 6 Hypermode [♭2 2 ♭3 4 5 ♭6 6 7] **[ImΔ]**

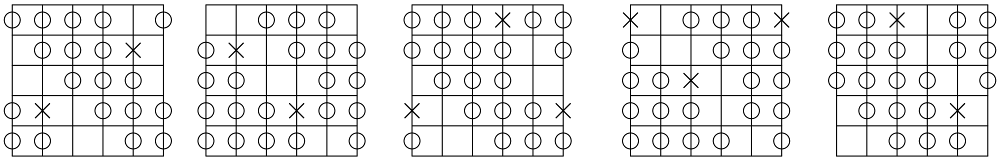


1^{aug} + ♭7^{maj} + 7^{min}, 5 Hypermode [♭2 ♭3 3 4 5 6 ♭7 7] **[I7, IΔ]**

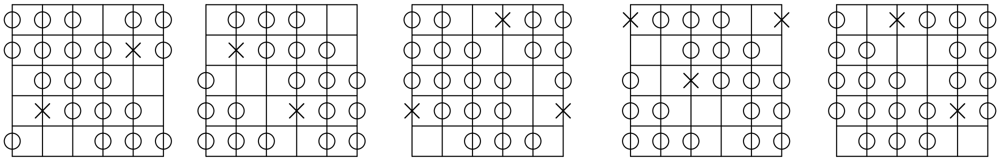


3.7 The Double Chromatic Scale

Double Chromatic I, ♭6 Hypermode [♭2 2 ♭3 3 5 ♭6 6 ♭7] **[I7]**

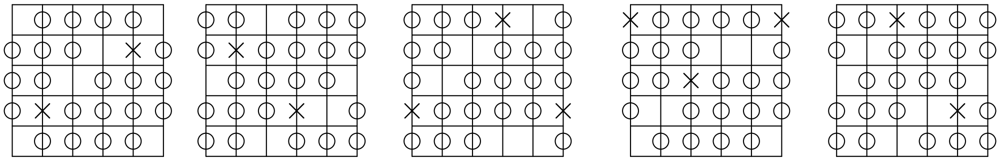


Double Chromatic I, 5 Hypermode [2 ♭3 3 4 ♭6 6 ♭7 7] **[I7, IΔ, I+]**



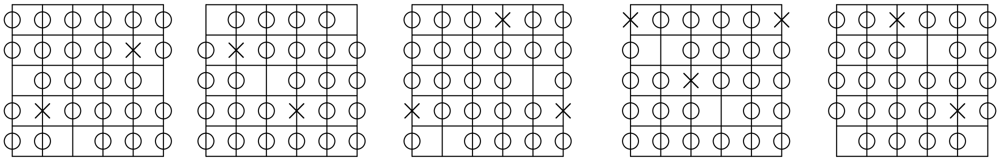
3.8 The Triple Chromatic Scale

Triple Chromatic I, 7 Hypermode [♭2 2 ♭3 4 ♭5 5 6 ♭7 7] **[Im7, ImΔ]**



3.9 The Tritone Coscale

Tritone Coscale I, 5 Hypermode [♭2 2 ♭3 3 4 5 ♭6 6 ♭7 7] **[I7, IΔ]**



4

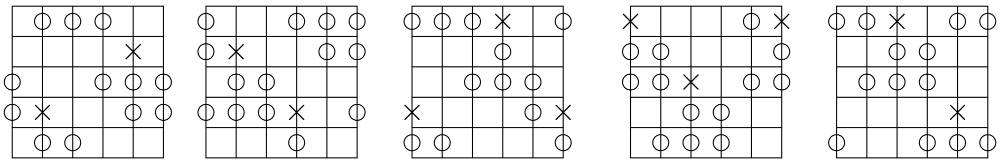
Pentatonics With Small Intervals

This book covers hypermodes that have at least five notes. The fewer notes a scale has, the more ‘space’ there is for the root, and so the more consonant or ‘inside’ the resulting sounds can be (though they can still be highly dissonant, too). As in *Scale and Arpeggio Resources*, we split the pentatonics into those without large intervals (this chapter) and those with (the next). However, there it was suggested that the former group is more likely to find musical applications than the latter, since their notes are spread more evenly. Here things are reversed; wider intervals give more space, and so you’ll find some of the more consonant sounds in the next chapter.

4.1 Five-Note Arpeggios

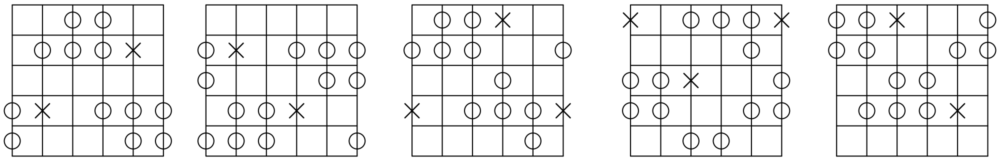
4.1.1 The ∆ Add 11 Scale Group

∆ Add 11, ♭7 Hypermode [♭2 2 ♭5 5 6]



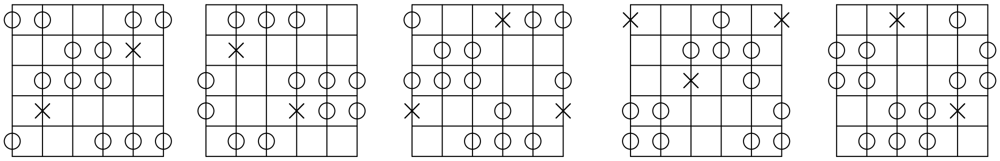
Δ Add 11, 6 Hypermode

[2 ♭3 5 ♭6 ♭7] **[Im7]**



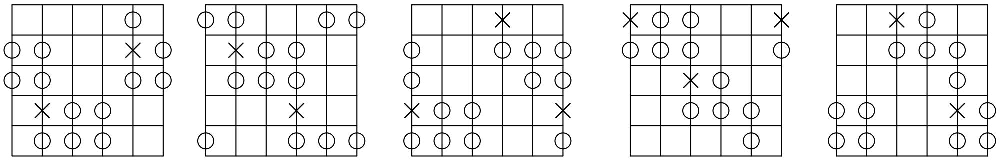
Δ Add 11, ♭6 Hypermode

[♭3 3 ♭6 6 7] **[IΔ, I+]**



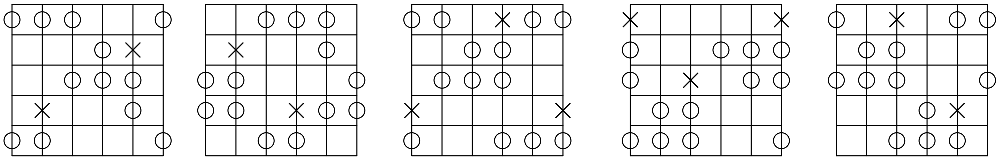
Δ Add 11, ♭5 Hypermode

[♭2 4 ♭5 ♭7 7]



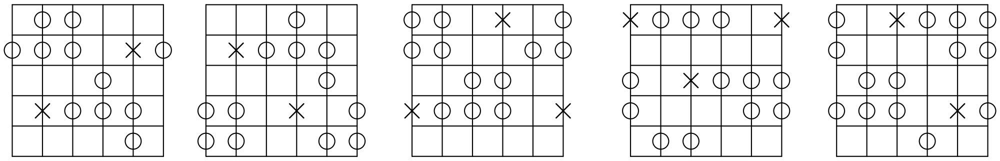
Δ Add 11, ♭3 Hypermode

[♭2 2 3 ♭6 6] **[I+]**

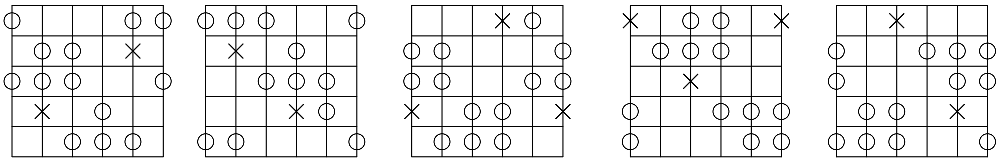


Δ Add 11, 2 Hypermode

[2 ♭3 4 6 ♭7]

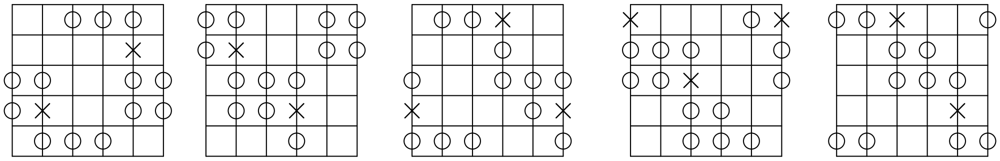


Δ Add 11, ♭2 Hypermode [♭3 3 ♭5 ♭7 7] **[I7, IΔ]**

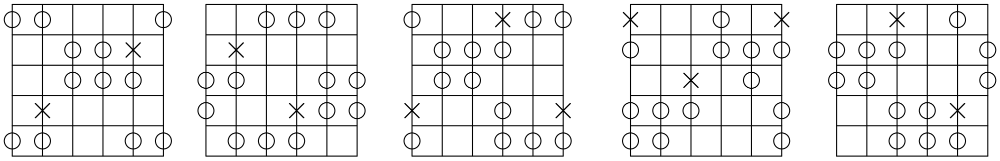


4.1.2 The Kumoi Scale Group

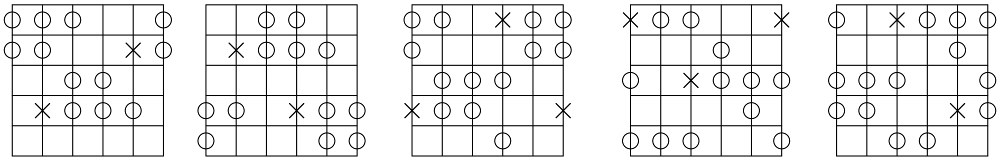
Kumoi, 7 Hypermode [♭2 2 ♭5 5 7]



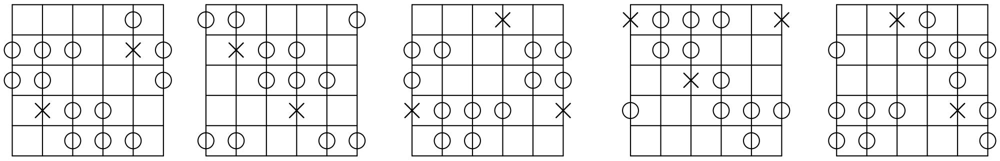
Kumoi, 6 Hypermode [♭2 ♭3 3 ♭6 6] **[I+]**



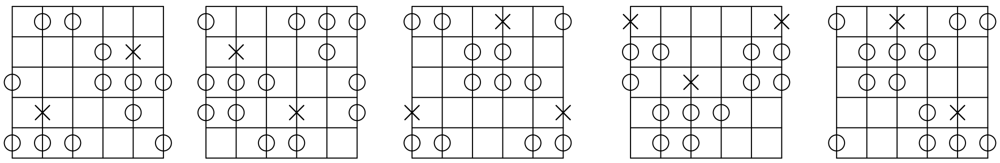
Kumoi, ♭6 Hypermode [2 3 4 6 ♭7] **[I7]**



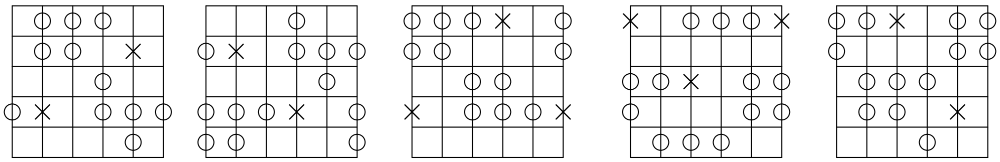
Kumoi, 5 Hypermode [♭3 4 ♭5 ♭7 7] **[I∅]**



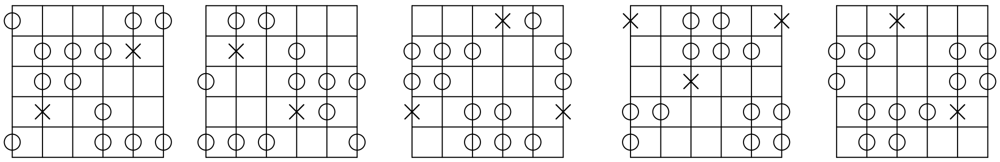
Kumoi, 3 Hypermode [♭2 2 ♭5 ♭6 6]



Kumoi, ♭3 Hypermode [2 ♭3 5 6 ♭7] **[Im7]**

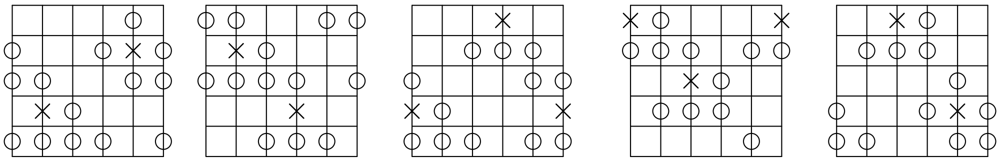


Kumoi, 2 Hypermode [♭3 3 ♭6 ♭7 7] **[I7, I∆, I+]**

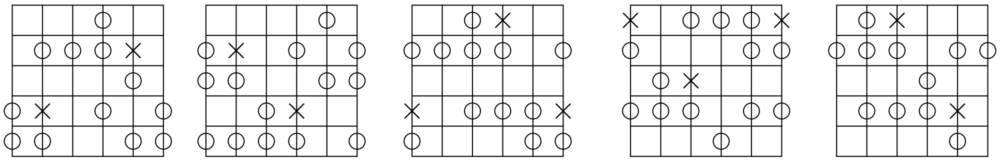


4.1.3 The Dominant Add 11 Scale Group

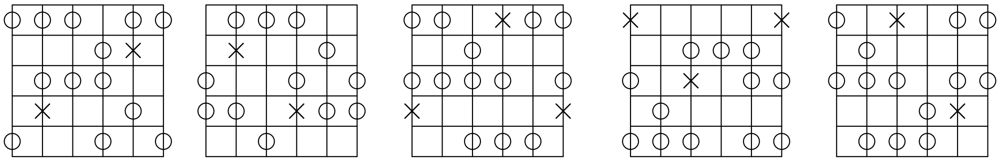
Dominant Add 11, 7 Hypermode [♭2 4 ♭5 ♭6 7]



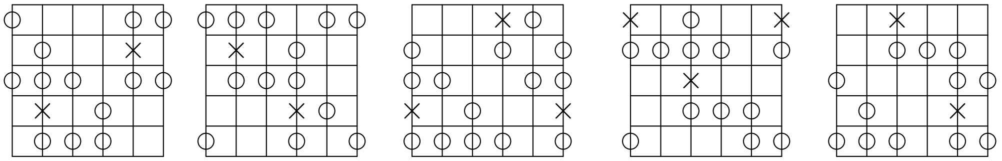
Dominant Add 11, 6 Hypermode [♭2 ♭3 5 ♭6 ♭7] **[Im7]**



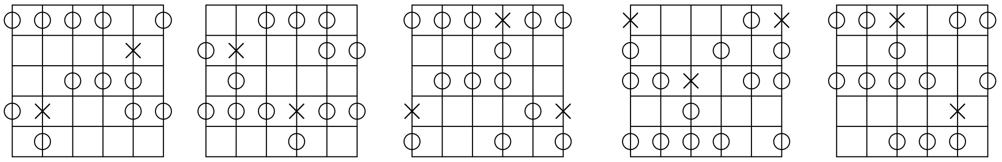
Dominant Add 11, ♭6 Hypermode [2 3 ♭6 6 7] **[IΔ, I+]**



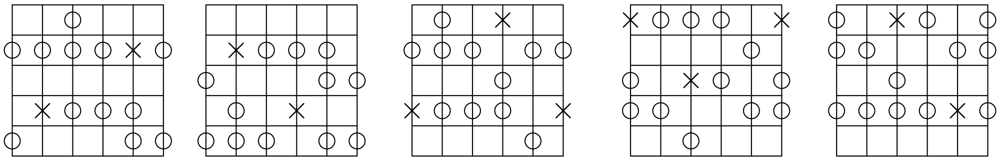
Dominant Add 11, ♭5 Hypermode [♭2 3 ♭5 ♭7 7] **[I7, IΔ]**



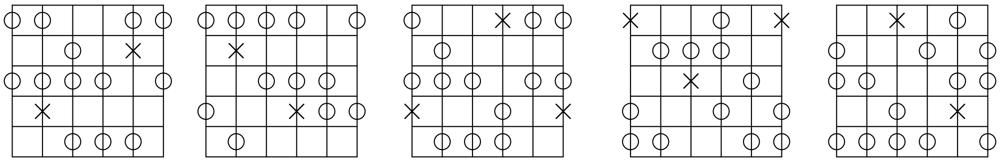
Dominant Add 11, ♭3 Hypermode [♭2 2 3 5 6] **[I7, IΔ]**



Dominant Add 11, 2 Hypermode [2 ♭3 4 ♭6 ♭7]

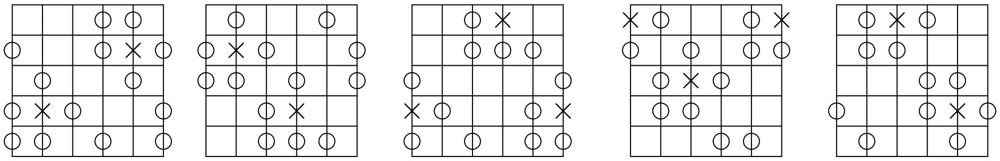


Dominant Add 11, ♭2 Hypermode [♭3 3 ♭5 6 7] **[IΔ]**

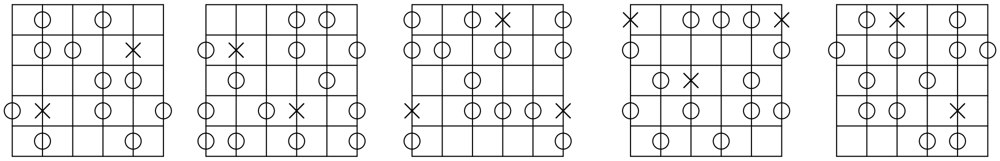


4.1.4 The Dominant Add ♯11 Scale Group

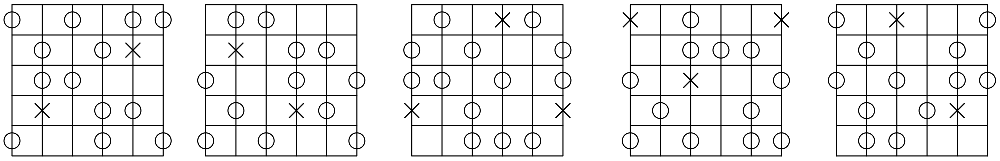
Dominant Add ♯4, 7 Hypermode [♭2 4 5 ♭6 7]



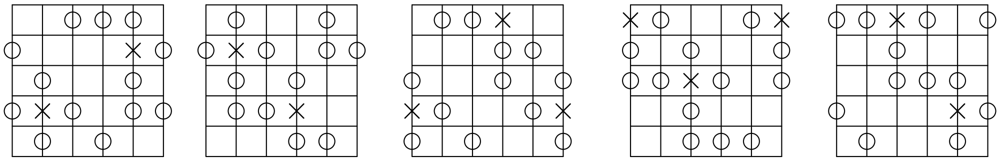
Dominant Add ♯4, 6 Hypermode [♭2 ♭3 5 6 ♭7] **[Im7]**



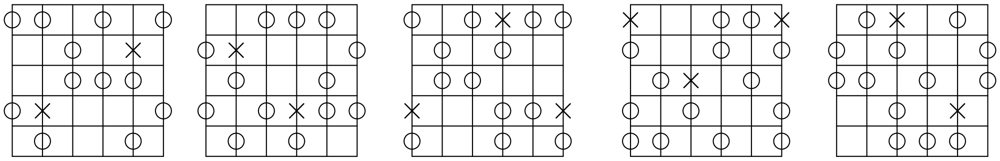
Dominant Add ♯4, ♭6 Hypermode [2 3 ♭6 ♭7 7] **[I7, IΔ, I+]**



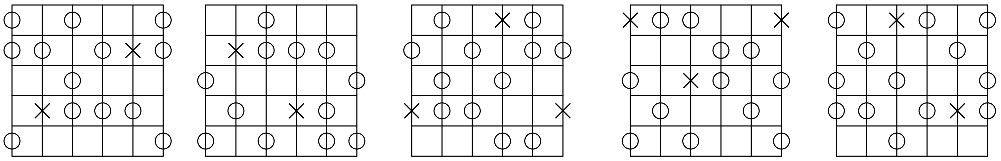
Dominant Add ♯4, 4 Hypermode [♭2 2 4 5 7]



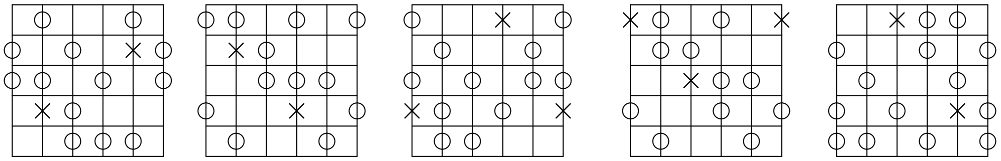
Dominant Add ♯4, ♭3 Hypermode [♭2 ♭3 3 5 6] **[I7, IΔ]**



Dominant Add ♯4, 2 Hypermode [2 3 4 ♭6 ♭7] [I7, I+]

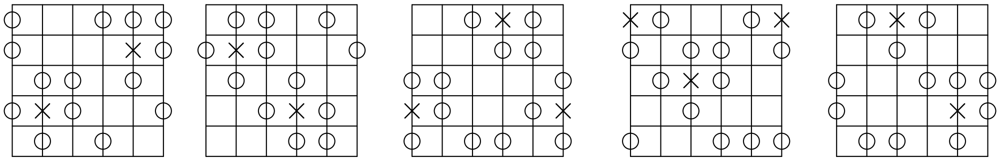


Dominant Add ♯4, ♭2 Hypermode [♭3 4 ♭5 6 7] [I∘]

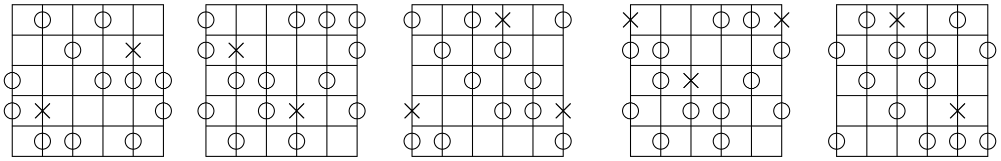


4.1.5 $1^{\varnothing}$ Add ♮3

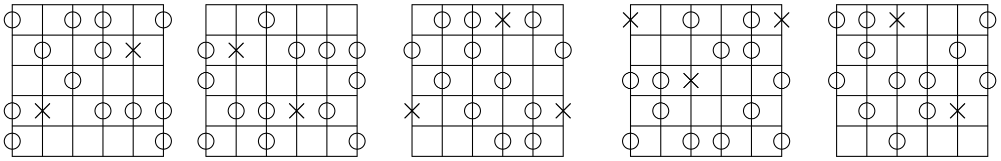
7m6, 7 Hypermode [♭2 3 4 5 7] [IΔ]



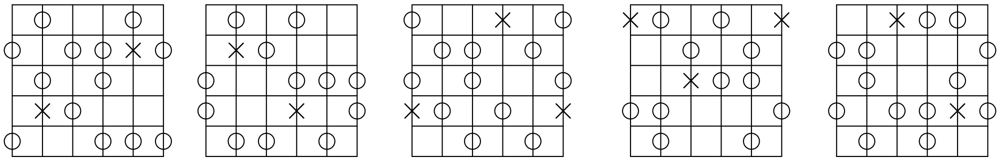
7m6, 6 Hypermode [♭2 ♭3 ♭5 5 6] [Im7, ImΔ]



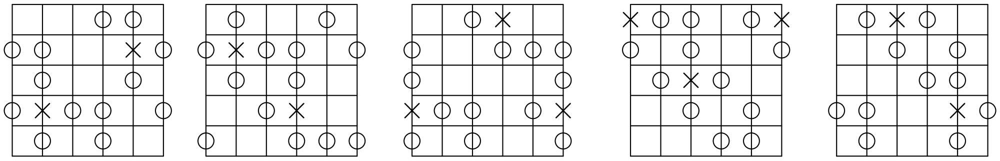
7m6, ♭6 Hypermode [2 3 5 ♭6 ♭7] [I7]



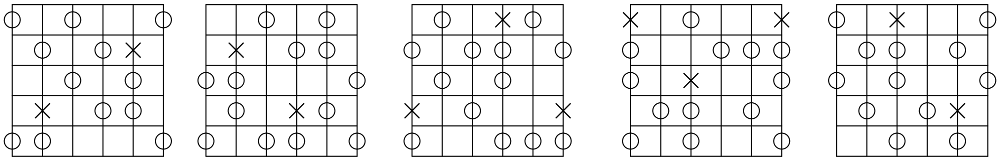
7m6, 5 Hypermode [♭3 4 ♭6 6 7]



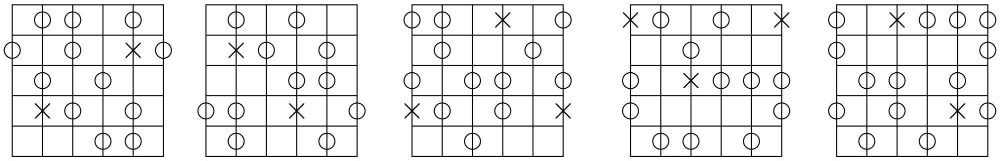
7m6, 4 Hypermode [♭2 4 5 ♭7 7]



7m6, 2 Hypermode [♭2 2 3 ♭6 ♭7] **[I7, I+]**

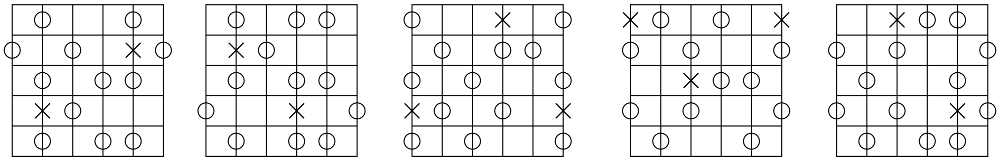


7m6, ♭2 Hypermode [2 ♭3 4 6 7]

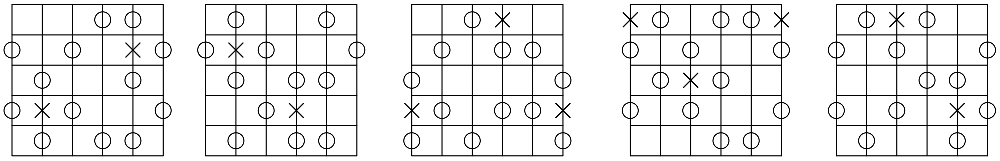


The Augmented Ninth Scale Group

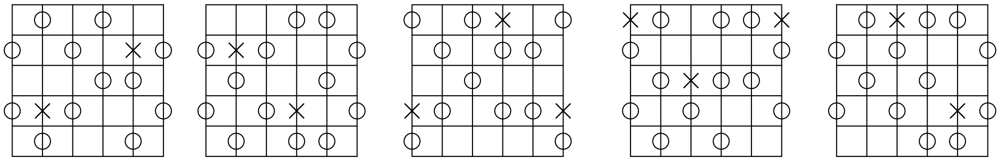
Augmented Ninth, 7 Hypermode [♭2 ♭3 4 6 7]



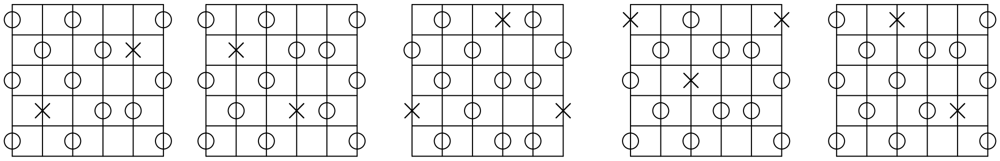
Augmented Ninth, 6 Hypermode [♭2 ♭3 4 5 7] **[ImΔ]**



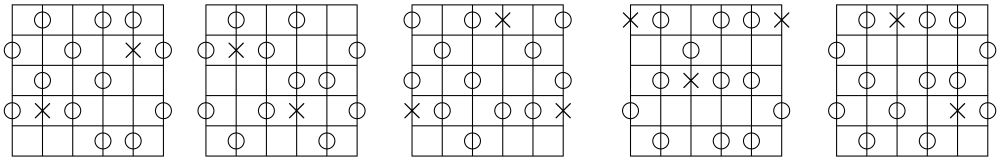
Augmented Ninth, 5 Hypermode [♭2 ♭3 4 5 6] **[Im7, ImΔ]**



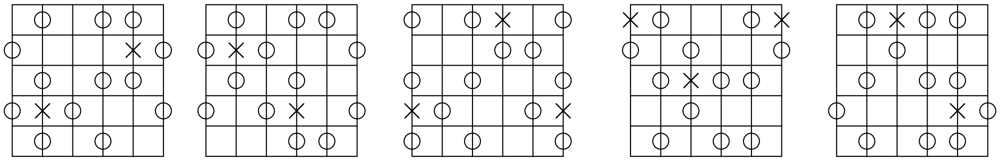
Augmented Ninth, ♭5 Hypermode [2 3 ♭5 ♭6 ♭7] **[I7, I+]**



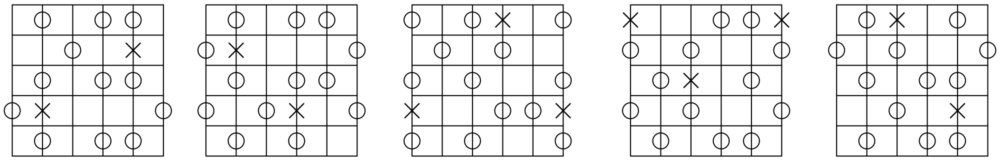
Augmented Ninth, 4 Hypermode [♭3 4 5 6 7] **[ImΔ]**



Augmented Ninth, ♭3 Hypermode [♭2 4 5 6 7]



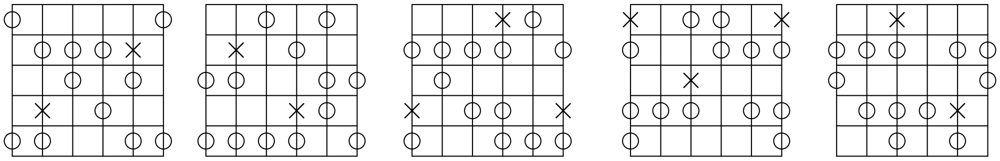
Augmented Ninth, ♭2 Hypermode [♭2 ♭3 5 6 7] **[ImΔ]**



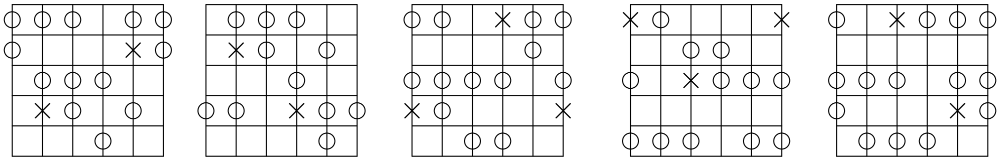
4.2 Altered Note Pentatonics

The Common Pentatonic ♭3 Scale Group

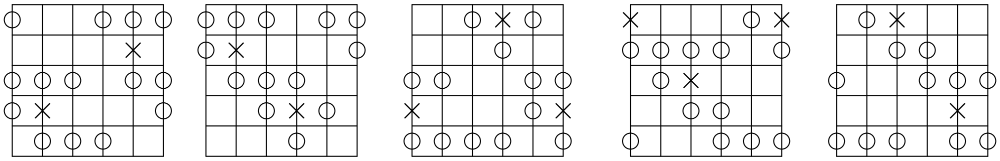
Common Pentatonic ♭3, 7 Hypermode [♭2 ♭3 3 ♭6 ♭7] **[I7, I+]**



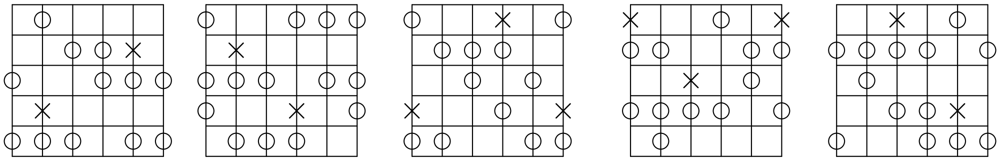
Common Pentatonic ♭3, ♭7 Hypermode [2 3 4 6 7] **[IΔ]**



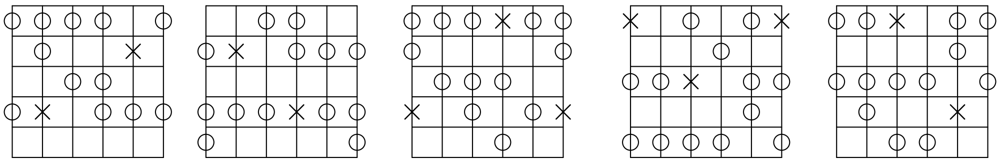
Common Pentatonic ♭3, ♭6 Hypermode [♭2 3 ♭5 5 7] **[IΔ]**



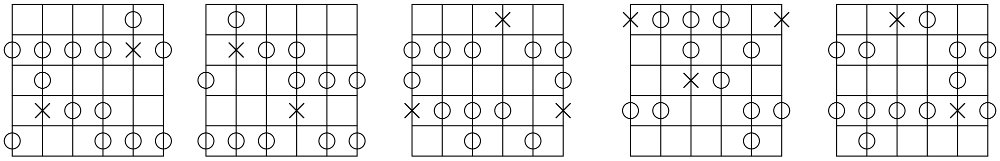
Common Pentatonic ♭3, ♭5 Hypermode [♭2 ♭3 ♭5 ♭6 6] **[I○]**



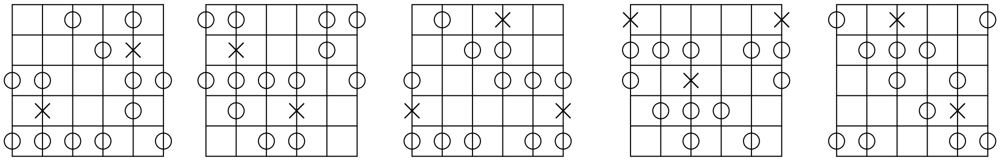
Common Pentatonic ♭3, 4 Hypermode [2 3 5 6 ♭7] [I7]



Common Pentatonic ♭3, 3 Hypermode [♭3 4 ♭6 ♭7 7]

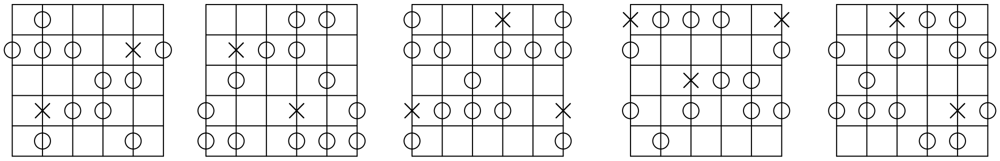


Common Pentatonic ♭3, ♭2 Hypermode [♭2 2 ♭5 ♭6 7]

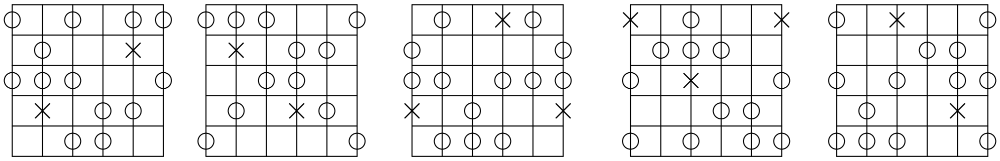


The Common Pentatonic ♯5 Scale Group

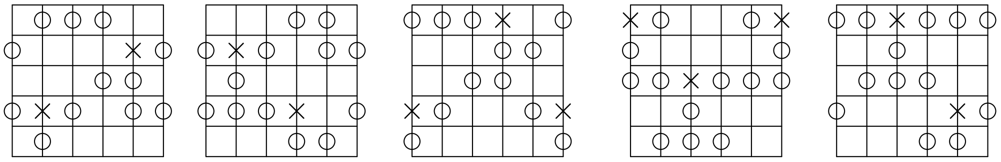
Common Pentatonic ♯5, 7 Hypermode [♭2 ♭3 4 6 ♭7]



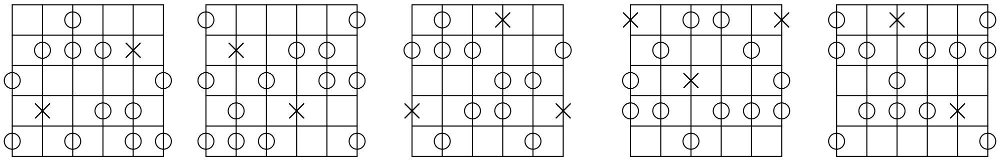
Common Pentatonic ♯5, ♭7 Hypermode [2 3 ♭5 ♭7 7] [I7, IΔ]



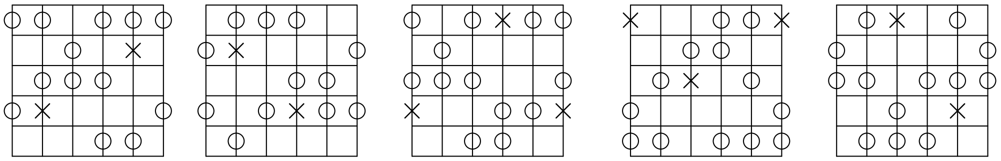
Common Pentatonic ♯5, 5 Hypermode [♭2 2 4 5 6]



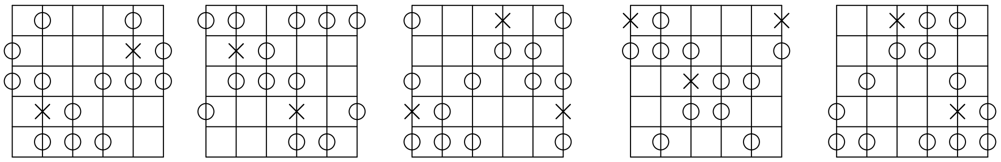
Common Pentatonic ♯5, ♭5 Hypermode [2 ♭3 ♭5 ♭6 ♭7] [I∅]



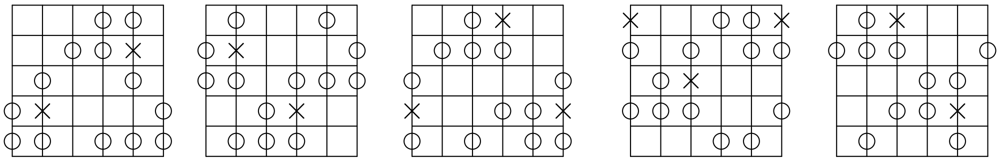
Common Pentatonic ♯5, 4 Hypermode [♭3 3 5 6 7] [IΔ]



Common Pentatonic ♯5, ♭3 Hypermode [♭2 4 ♭5 6 7]

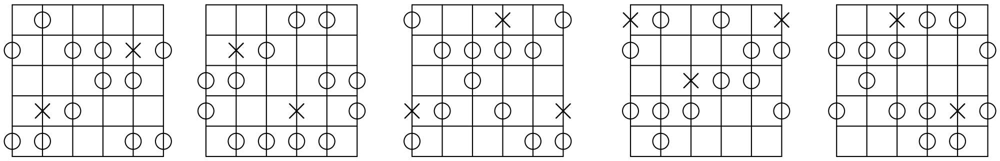


Common Pentatonic ♯5, ♭2 Hypermode [♭2 ♭3 5 ♭6 7] [ImΔ]

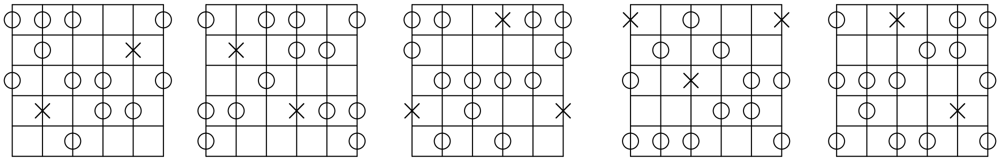


The Common Pentatonic ♭6 Scale Group

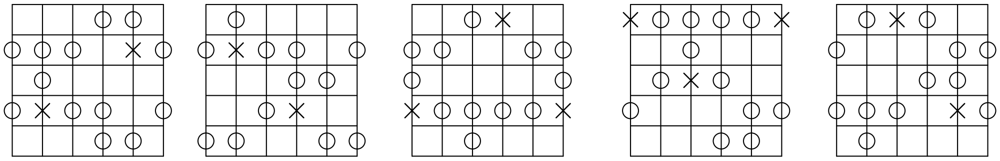
Common Pentatonic ♭6, 7 Hypermode [♭2 ♭3 4 ♭6 6]



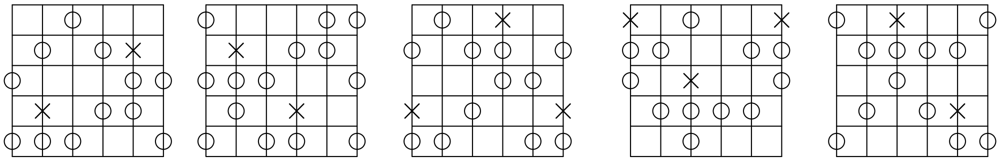
Common Pentatonic ♭6, ♭7 Hypermode [2 3 ♭5 6 ♭7] [I7]



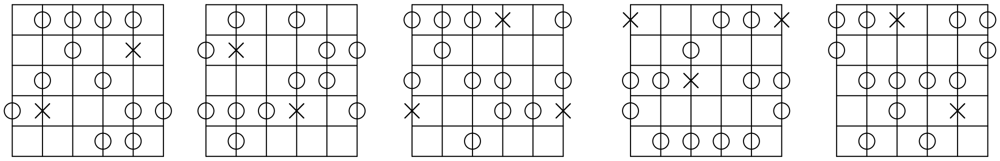
Common Pentatonic ♭6, 6 Hypermode [♭3 4 5 ♭7 7] [Im7, ImΔ]



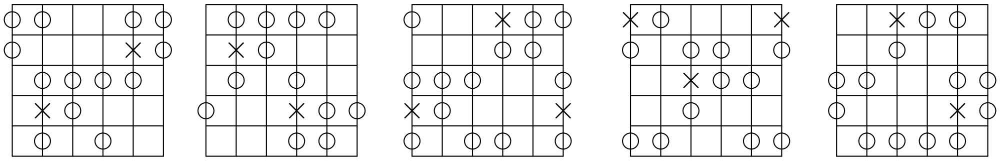
Common Pentatonic ♭6, ♭5 Hypermode [♭2 2 ♭5 ♭6 ♭7]



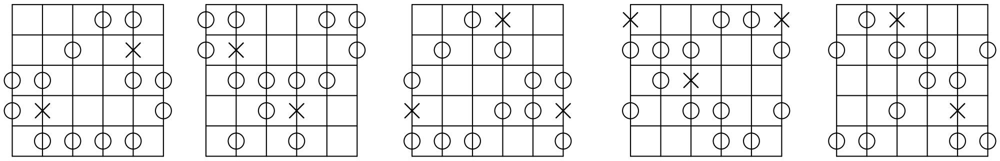
Common Pentatonic ♭6, 4 Hypermode [2 ♭3 5 6 7] [ImΔ]



Common Pentatonic ♭6, ♭3 Hypermode [♭2 3 4 6 7] **[IΔ]**



Common Pentatonic ♭6, ♭2 Hypermode [♭2 ♭3 ♭5 5 7] **[ImΔ]**

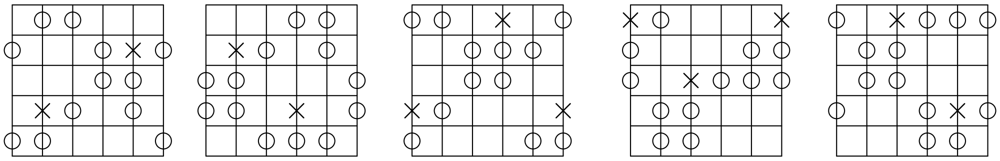


4.3 Pairs of Triads Sharing One Note

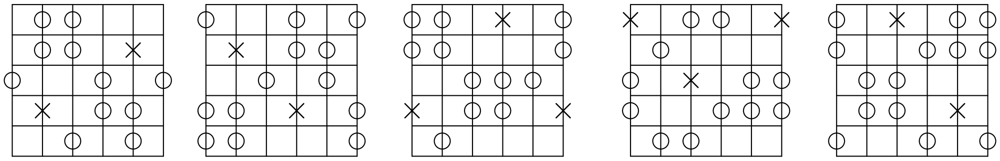
4.3.1 Built on the Major Triad

The $1^{\textbf{maj}} + \flat 2^{\textbf{min}}$ Scale Group

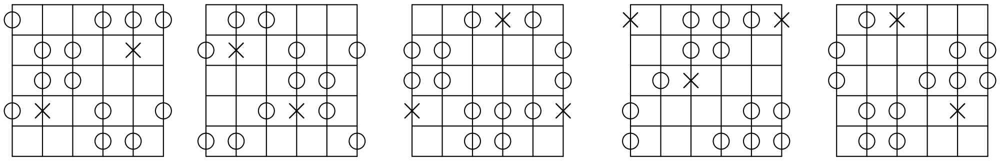
$1^{\textbf{maj}} + \flat 2^{\textbf{min}}$**, 7 Hypermode** [♭2 2 4 ♭6 6]



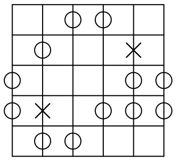
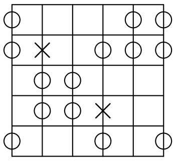
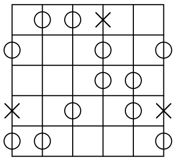
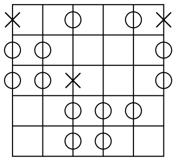
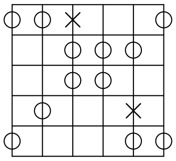
$1^{\textbf{maj}} + \flat 2^{\textbf{min}}$**, ♭7 Hypermode** [2 ♭3 ♭5 6 ♭7] **[I∅]**



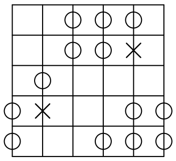
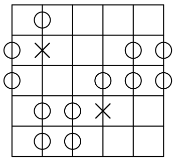
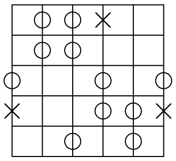
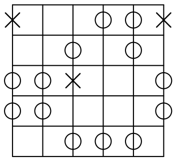
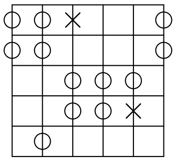
$1^{\textbf{maj}} + \flat 2^{\textbf{min}}$**, 6 Hypermode** [♭3 3 5 ♭7 7] **[I7, IΔ]**



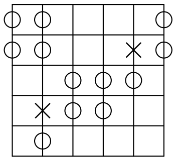
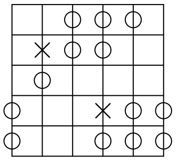
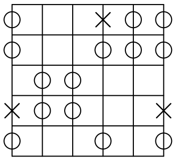
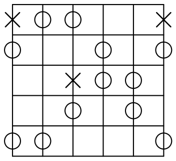
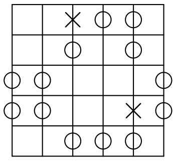
$1^{\mathrm{maj}} + \flat 2^{\mathrm{min}}$, ♭5 Hypermode [♭2 2 ♭5 5 ♭7]

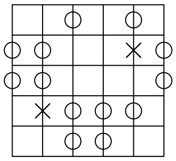
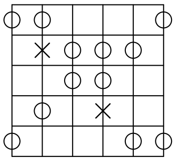
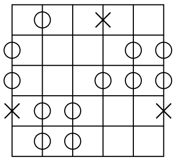
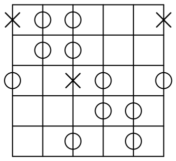
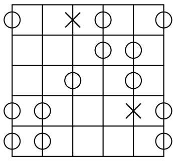
$1^{\mathrm{maj}} + \flat 2^{\mathrm{min}}$, 4 Hypermode [2 ♭3 5 ♭6 7] **[ImΔ]**

$1^{\mathrm{maj}} + \flat 2^{\mathrm{min}}$, ♭3 Hypermode [♭2 3 4 6 ♭7] **[I7]**

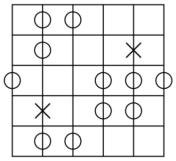
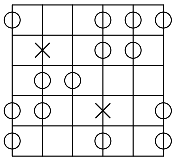
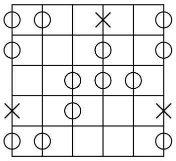
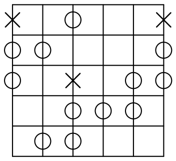
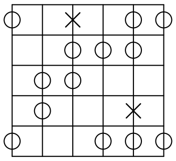






$1^{\mathrm{maj}} + \flat 2^{\mathrm{min}}$, 2 Hypermode [2 4 ♭5 ♭7 7]

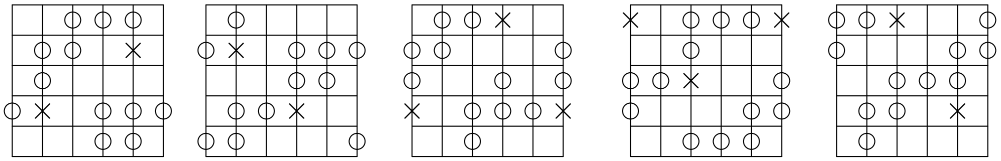






The $1^{\mathrm{maj}} + 3^{\mathrm{maj}}$ Scale Group

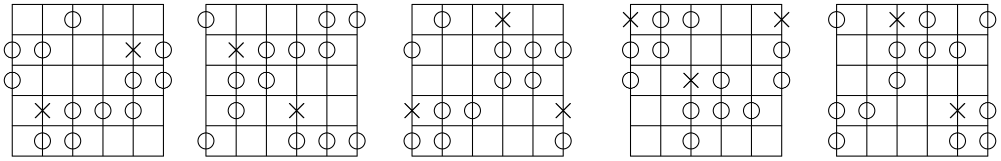
$1^{\mathrm{maj}} + 3^{\mathrm{maj}}$, ♭7 Hypermode [♭2 2 ♭5 6 ♭7]

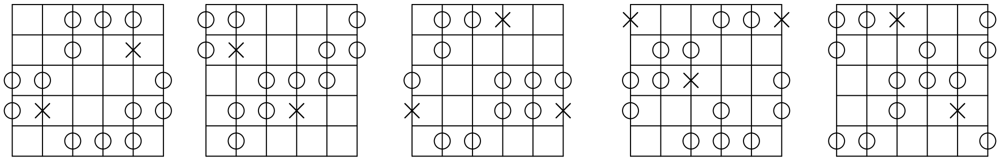
$1^{\mathbf{maj}}$ + $3^{\mathbf{maj}}$, 6 Hypermode [2 ♭3 5 ♭7 7] [Im7, ImΔ]



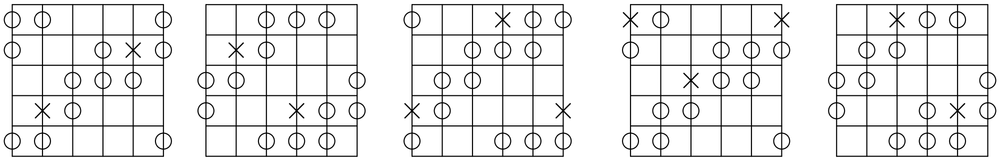
$1^{\mathbf{maj}}$ + $3^{\mathbf{maj}}$, ♭5 Hypermode [♭2 2 4 ♭5 ♭7]



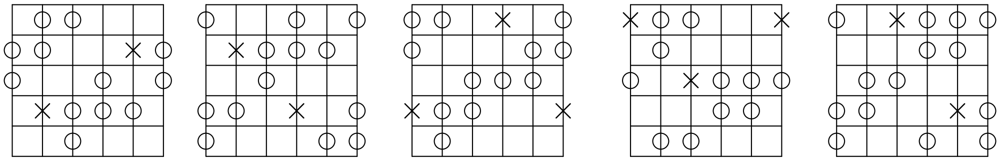
$1^{\mathbf{maj}}$ + $3^{\mathbf{maj}}$, 4 Hypermode [2 ♭3 ♭5 5 7] [ImΔ]



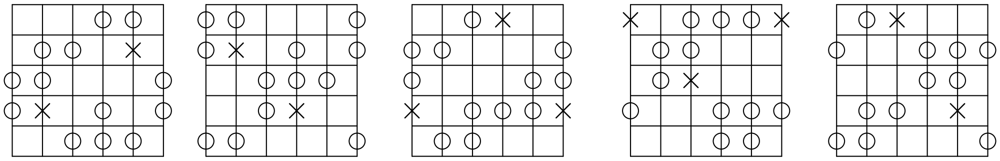
$1^{\mathbf{maj}}$ + $3^{\mathbf{maj}}$, ♭3 Hypermode [♭2 3 4 ♭6 6] [I+]



$1^{\mathbf{maj}}$ + $3^{\mathbf{maj}}$, 2 Hypermode [2 4 ♭5 6 ♭7]

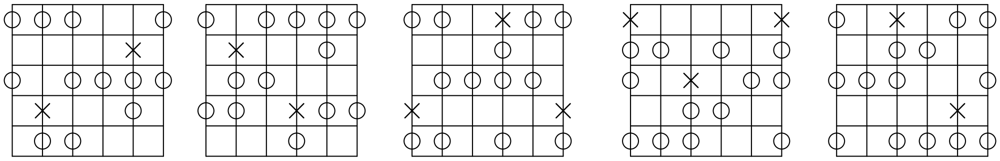


$1^{\mathrm{maj}} + 3^{\mathrm{maj}}$, ♭2 Hypermode [♭3 ♭5 5 ♭7 7] [Im7, ImΔ]

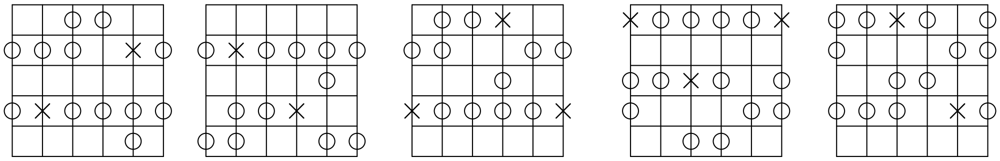


The $1^{\mathrm{maj}} + 5^{\mathrm{maj}}$ Scale Group

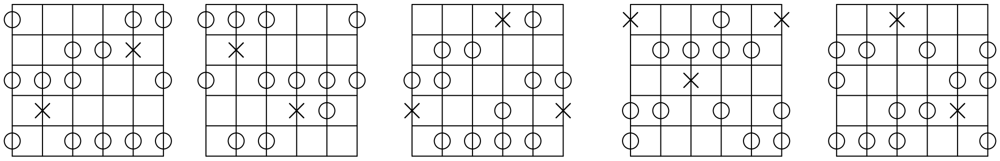
$1^{\mathrm{maj}} + 5^{\mathrm{maj}}$, ♭7 Hypermode [♭2 2 3 ♭5 6]



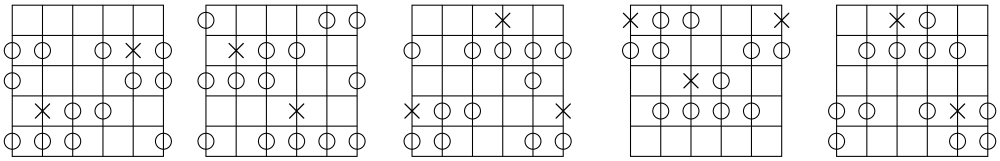
$1^{\mathrm{maj}} + 5^{\mathrm{maj}}$, 6 Hypermode [2 ♭3 4 5 ♭7] [Im7]



$1^{\mathrm{maj}} + 5^{\mathrm{maj}}$, ♭6 Hypermode [♭3 3 ♭5 ♭6 7] [IΔ, I+]

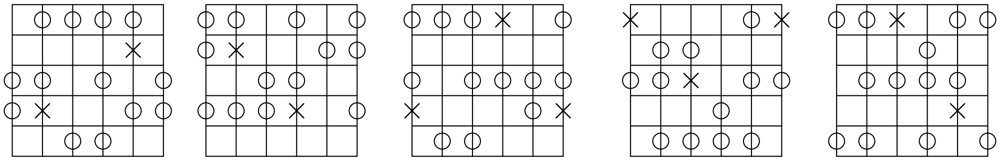


$1^{\mathrm{maj}} + 5^{\mathrm{maj}}$, ♭5 Hypermode [♭2 4 ♭5 ♭6 ♭7]



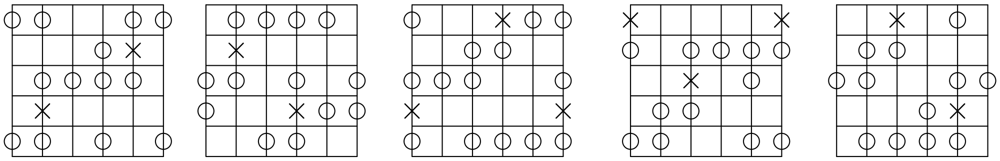
$1^{\mathbf{maj}} + 5^{\mathbf{maj}}$, 4 Hypermode

[2 ♭5 5 6 7]



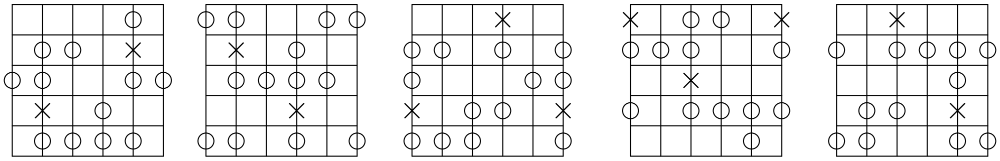
$1^{\mathbf{maj}} + 5^{\mathbf{maj}}$, ♭3 Hypermode

[♭2 3 ♭6 6 7] **[IΔ, I+]**



$1^{\mathbf{maj}} + 5^{\mathbf{maj}}$, ♭2 Hypermode

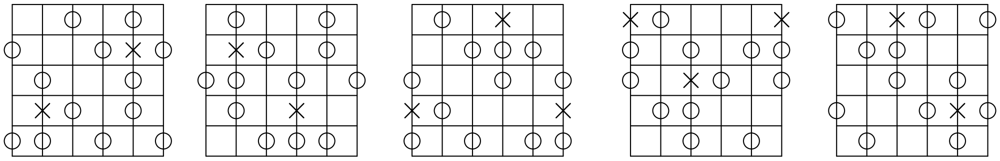
[♭2 ♭3 ♭5 ♭7 7] **[I∅]**



The $1^{\mathbf{maj}} + 5^{\mathbf{dim}}$ Scale Group

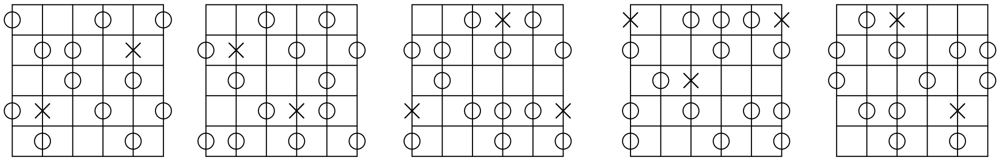
$1^{\mathbf{maj}} + 5^{\mathbf{dim}}$, 7 Hypermode

[♭2 2 4 ♭6 7]

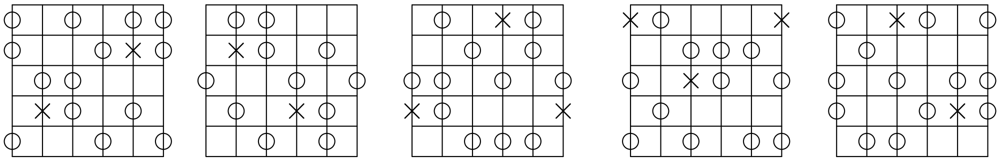


$1^{\mathbf{maj}} + 5^{\mathbf{dim}}$, 6 Hypermode

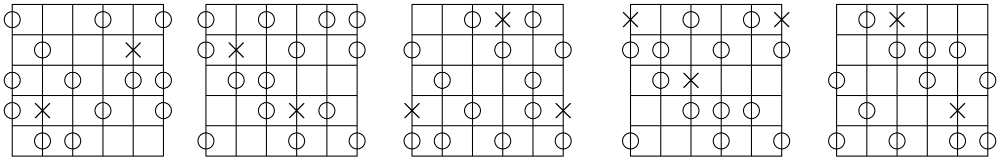
[♭2 ♭3 3 5 ♭7] **[I7]**



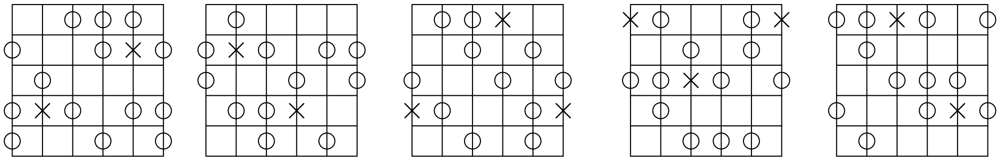
$1^{\mathbf{maj}}$ + $5^{\mathbf{dim}}$, ♭6 Hypermode [2 3 4 ♭6 7] [IΔ, I+]



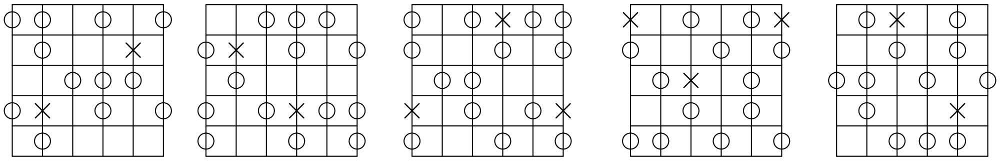
$1^{\mathbf{maj}}$ + $5^{\mathbf{dim}}$, ♭5 Hypermode [♭2 3 ♭5 5 ♭7] [I7]



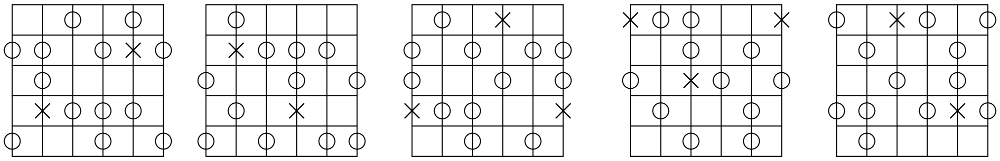
$1^{\mathbf{maj}}$ + $5^{\mathbf{dim}}$, 4 Hypermode [2 4 5 ♭6 7]



$1^{\mathbf{maj}}$ + $5^{\mathbf{dim}}$, ♭3 Hypermode [♭2 3 5 6 ♭7] [I7]

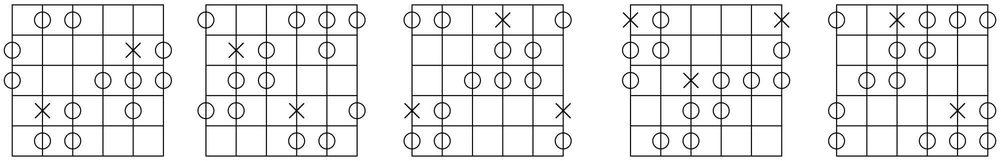


$1^{\mathbf{maj}}$ + $5^{\mathbf{dim}}$, 2 Hypermode [2 4 ♭6 ♭7 7]

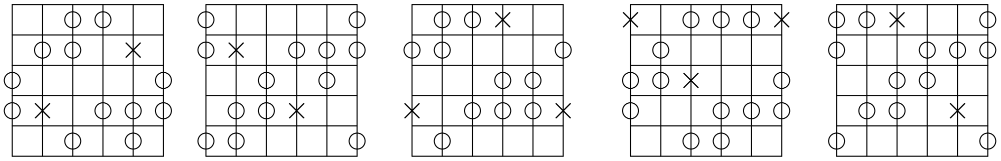


The $1^{\mathbf{maj}} + 5^{+}$ Scale Group

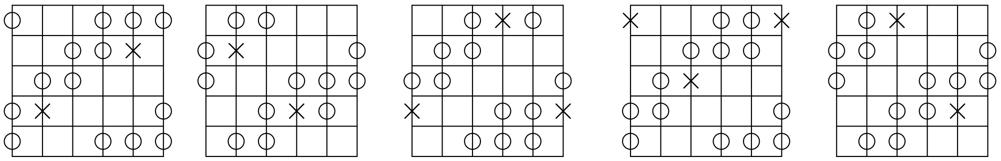
$1^{\mathbf{maj}} + 5^{+}$, ♭7 Hypermode [♭2 2 4 ♭5 6]



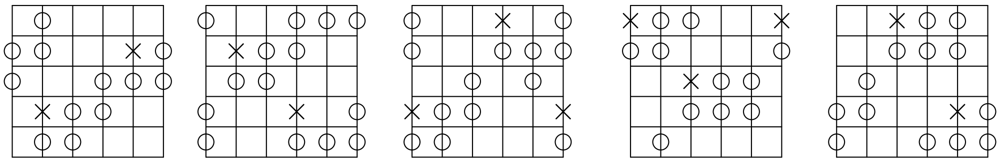
$1^{\mathbf{maj}} + 5^{+}$, 6 Hypermode [2 ♭3 ♭5 5 ♭7] **[Im7]**



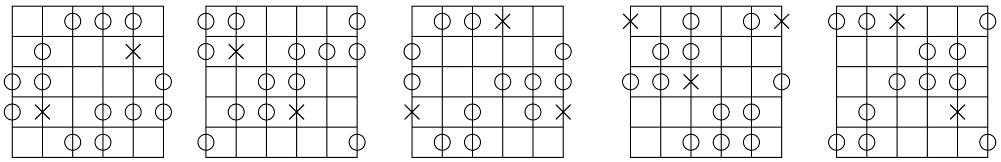
$1^{\mathbf{maj}} + 5^{+}$, ♭6 Hypermode [♭3 3 5 ♭6 7] **[IΔ]**



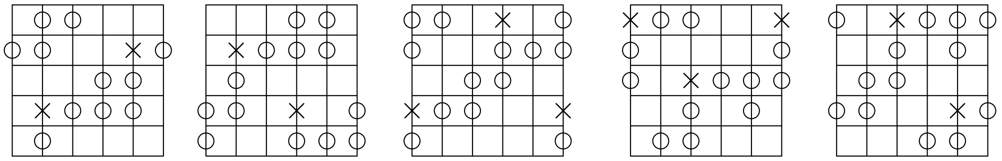
$1^{\mathbf{maj}} + 5^{+}$, ♭5 Hypermode [♭2 4 ♭5 6 ♭7]



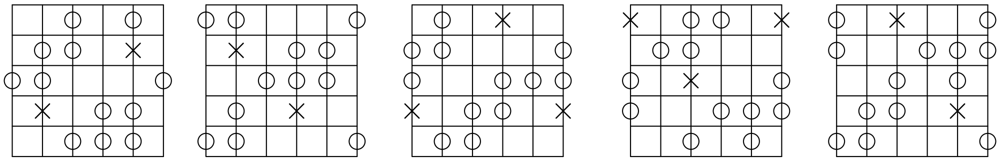
$1^{\mathbf{maj}} + 5^{+}$, 4 Hypermode [2 ♭5 5 ♭7 7]



$1^{\mathbf{maj}} + 5^{+}$, 2 Hypermode [♭2 2 4 6 ♭7]



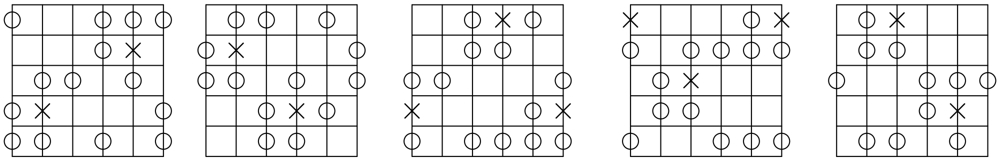
$1^{\mathbf{maj}} + 5^{+}$, ♭2 Hypermode [2 ♭3 ♭5 ♭7 7] **[I∅]**



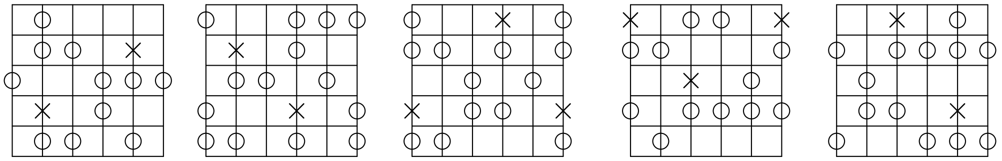
4.3.2 Built on the Minor Triad

The $1^{\mathbf{min}} + ♭3^{\mathbf{min}}$ Scale Group

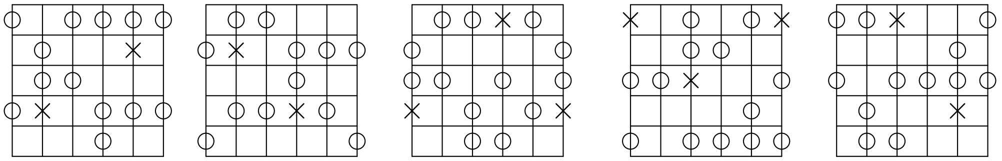
$1^{\mathbf{min}} + ♭3^{\mathbf{min}}$, 7 Hypermode [♭2 3 5 ♭6 7] **[IΔ]**



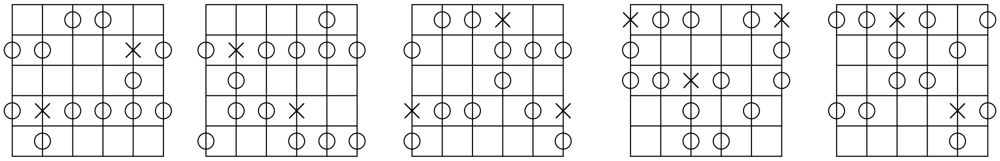
$1^{\mathbf{min}} + ♭3^{\mathbf{min}}$, 6 Hypermode [♭2 ♭3 ♭5 6 ♭7] **[I∅]**



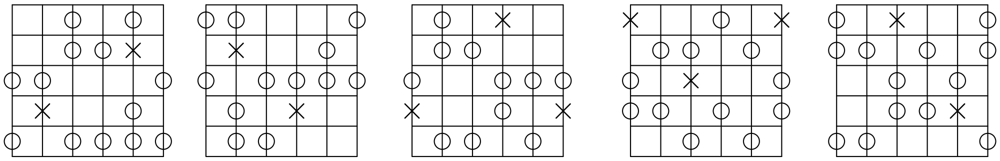
$1^{\mathbf{min}} + ♭3^{\mathbf{min}}$, ♭6 Hypermode [2 3 5 ♭7 7] **[I7, IΔ]**



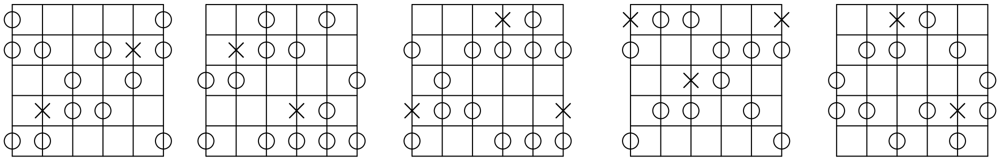
$1^{\mathbf{min}} + \flat 3^{\mathbf{min}}$, 4 Hypermode [♭2 2 4 5 ♭7]



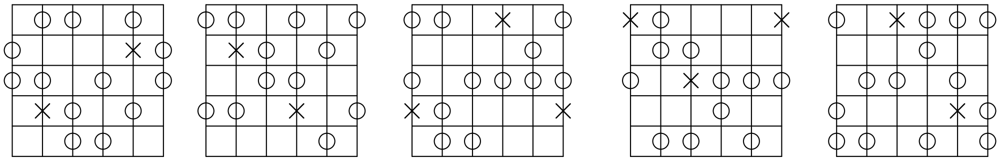
$1^{\mathbf{min}} + \flat 3^{\mathbf{min}}$, 3 Hypermode [2 ♭3 ♭5 ♭6 7]



$1^{\mathbf{min}} + \flat 3^{\mathbf{min}}$, 2 Hypermode [♭2 3 4 ♭6 ♭7] **[I7, I+]**

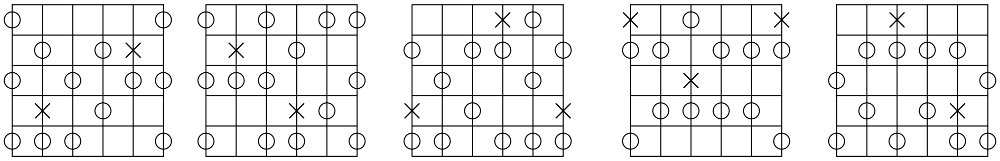


$1^{\mathbf{min}} + \flat 3^{\mathbf{min}}$, ♭2 Hypermode [2 4 ♭5 6 7]

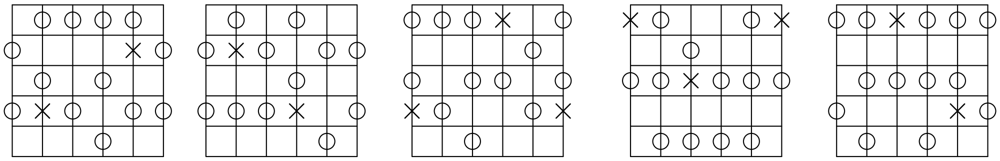


The $1^{\mathbf{min}} + 4^{\mathbf{maj}}$ Scale Group

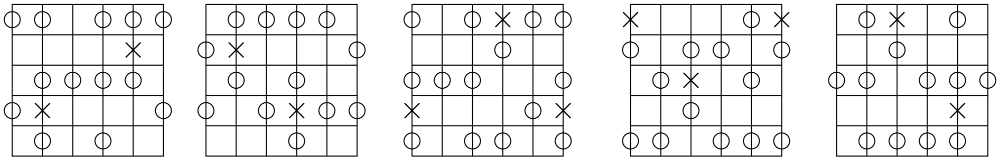
$1^{\mathbf{min}} + 4^{\mathbf{maj}}$, 7 Hypermode [♭2 3 ♭5 ♭6 ♭7] **[I7, I+]**



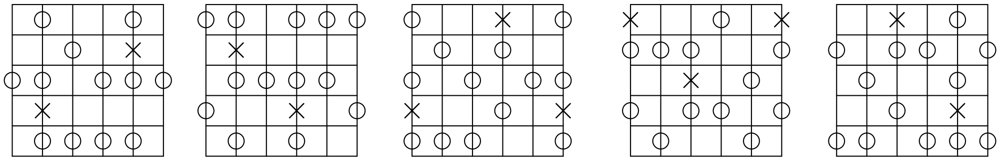
$1^{\mathbf{min}} + 4^{\mathbf{maj}}$, ♭7 Hypermode [2 4 5 6 7]



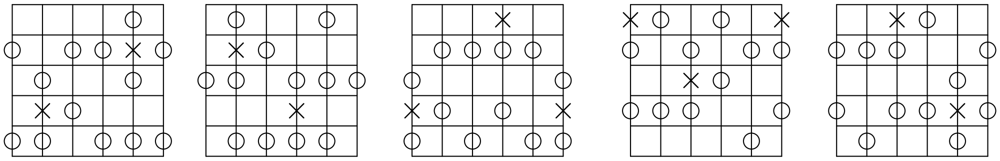
$1^{\mathbf{min}} + 4^{\mathbf{maj}}$, ♭6 Hypermode [♭2 3 5 6 7] **[IΔ]**



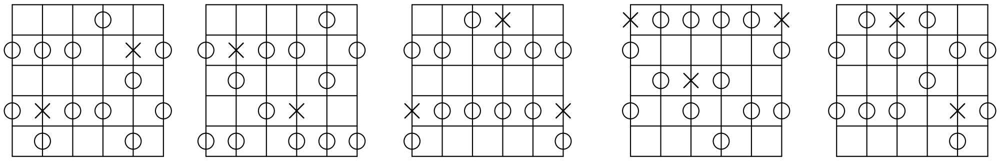
$1^{\mathbf{min}} + 4^{\mathbf{maj}}$, ♭5 Hypermode [♭2 ♭3 ♭5 6 7] **[I∘]**



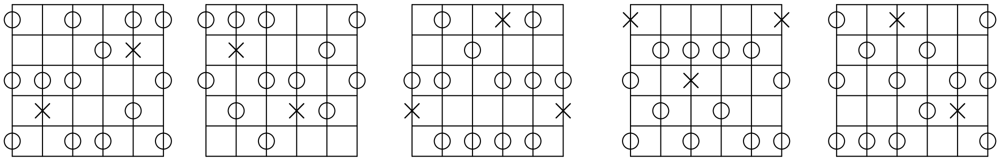
$1^{\mathbf{min}} + 4^{\mathbf{maj}}$, 3 Hypermode [♭2 ♭3 4 ♭6 7]



$1^{\mathbf{min}} + 4^{\mathbf{maj}}$, 2 Hypermode [♭2 ♭3 4 5 ♭7] **[Im7]**

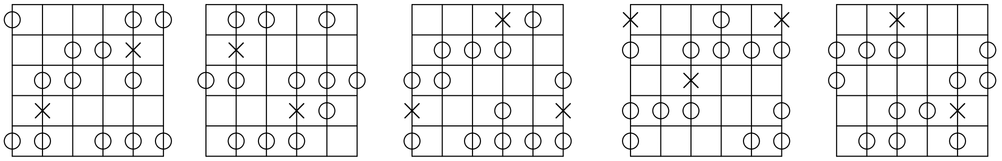


$1^{\mathbf{min}} + 4^{\mathbf{maj}}$, ♭2 Hypermode [2 3 ♭5 ♭6 7] [IΔ, I+]

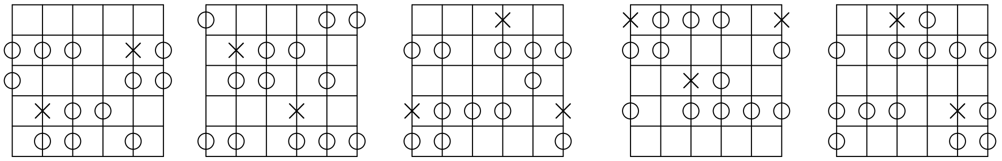


The $1^{\mathbf{min}} + 5^{\mathbf{min}}$ Scale Group

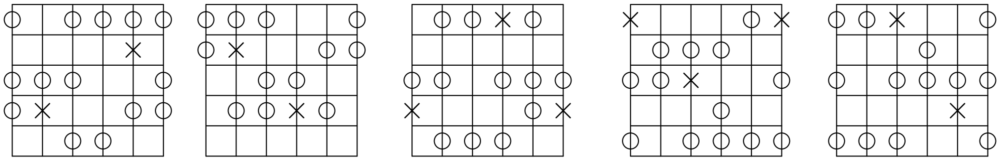
$1^{\mathbf{min}} + 5^{\mathbf{min}}$, 7 Hypermode [♭2 ♭3 3 ♭6 7] [IΔ, I+]



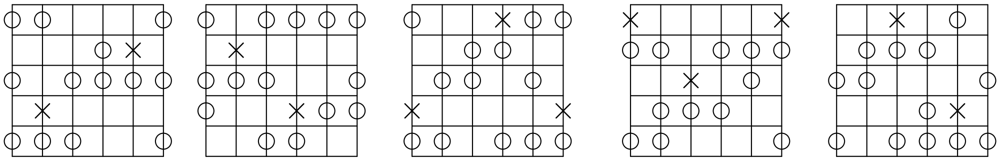
$1^{\mathbf{min}} + 5^{\mathbf{min}}$, 6 Hypermode [♭2 ♭3 4 ♭5 ♭7] [I∅]



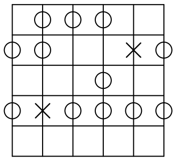
$1^{\mathbf{min}} + 5^{\mathbf{min}}$, ♭6 Hypermode [2 3 ♭5 5 7] [IΔ]



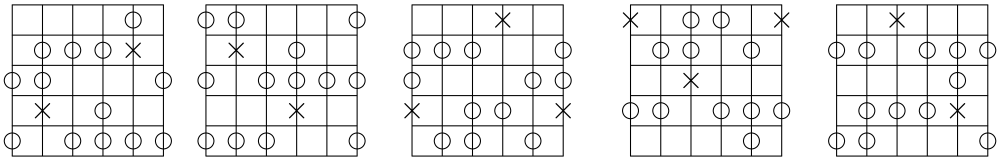
$1^{\mathbf{min}} + 5^{\mathbf{min}}$, ♭5 Hypermode [♭2 3 ♭5 ♭6 6] [I+]



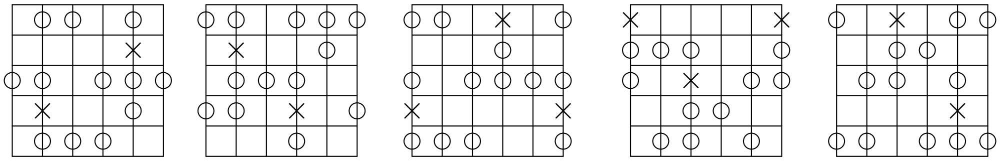
$1^{\text{min}} + 5^{\text{min}}$, 4 Hypermode [2 4 5 6 ♭7]



$1^{\text{min}} + 5^{\text{min}}$, 3 Hypermode [♭3 ♭5 ♭6 ♭7 7] **[I∅]**



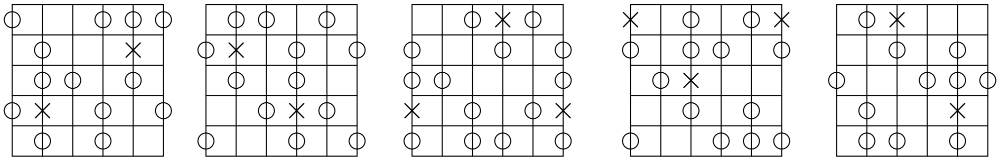
$1^{\text{min}} + 5^{\text{min}}$, ♭2 Hypermode [♭2 2 ♭5 6 7]



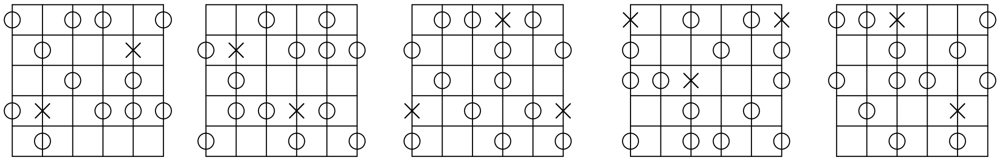
4.3.3 Built on the Diminished Triad

4.3.4 The Three-Quarter-Diminished Scale Group

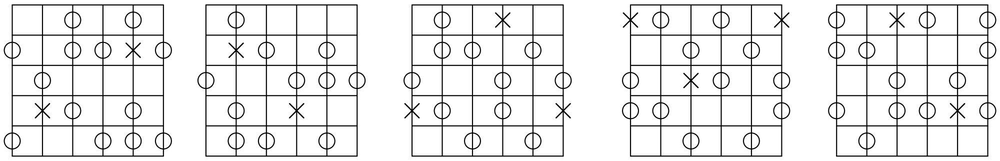
Three-Quarter-Diminished, 7 Hypermode [♭2 3 5 ♭7 7] **[I7, IΔ]**



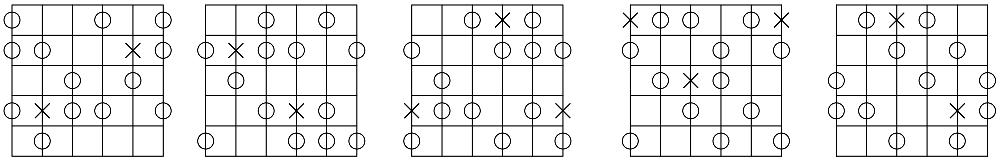
Three-Quarter-Diminished, ♭6 Hypermode [♭2 2 3 5 ♭7] **[I7]**



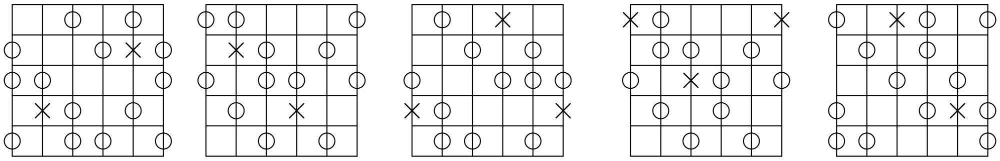
Three-Quarter-Diminished, 5 Hypermode [2 ♭3 4 ♭6 7]



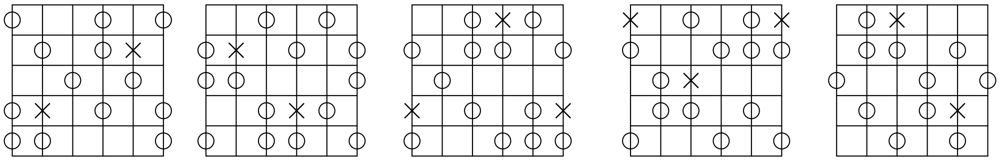
Three-Quarter-Diminished, 4 Hypermode [♭2 3 4 5 ♭7] **[I7]**



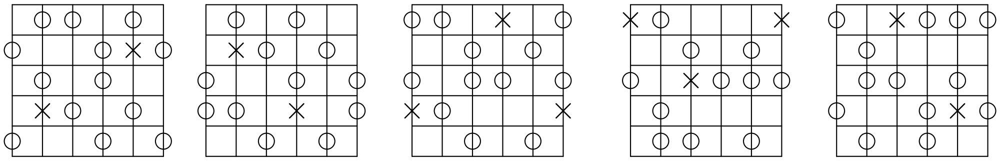
Three-Quarter-Diminished, 3 Hypermode [2 4 ♭5 ♭6 7]



Three-Quarter-Diminished, 2 Hypermode [♭2 3 5 ♭6 ♭7] **[I7]**



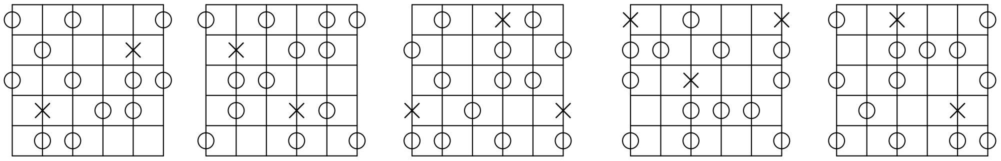
Three-Quarter-Diminished, ♭2 Hypermode [2 4 ♭6 6 7]



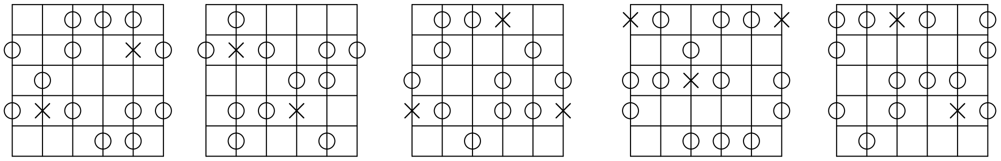
4.3.5 Built on the Augmented Triad

The $1^+ + \sharp 5^{\mathbf{dim}}$ Scale Group

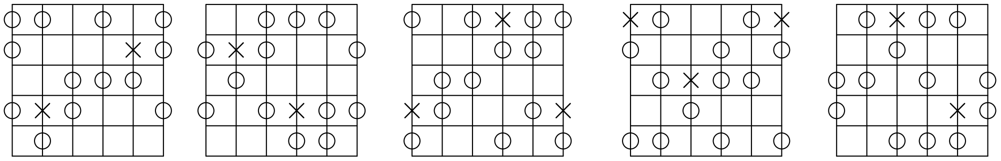
$1^+ + \sharp 5^{\mathbf{dim}}$, **$\flat$7 Hypermode** [$\flat$2 2 3 $\flat$5 $\flat$7] **[I7]**



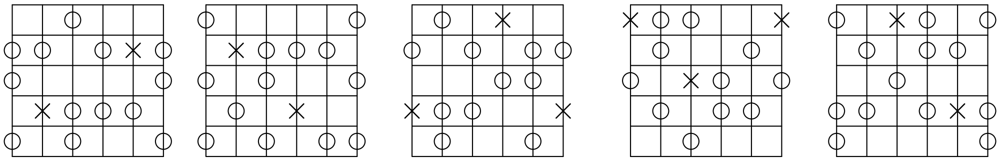
$1^+ + \sharp 5^{\mathbf{dim}}$, **6 Hypermode** [2 $\flat$3 4 5 7] **[ImΔ]**



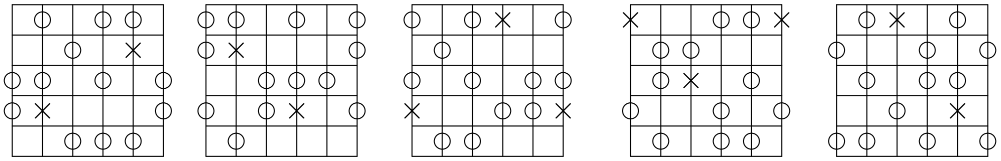
$1^+ + \sharp 5^{\mathbf{dim}}$, **5 Hypermode** [$\flat$2 3 4 5 6] **[I7, I$\Delta$]**



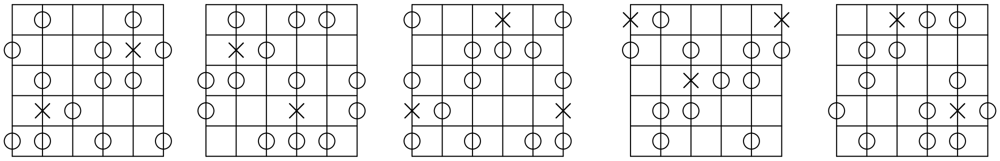
$1^+ + \sharp 5^{\mathbf{dim}}$, **$\flat$5 Hypermode** [2 4 $\flat$5 $\flat$6 $\flat$7]



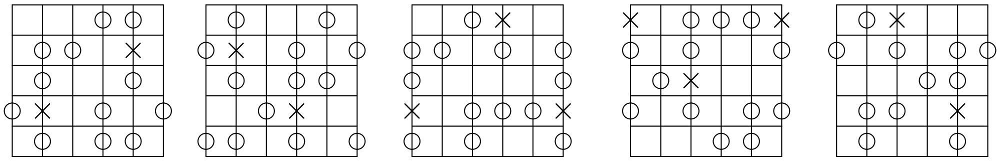
$1^+ + \sharp 5^{\mathbf{dim}}$, **4 Hypermode** [$\flat$3 $\flat$5 5 6 7] **[ImΔ]**



1^{+} + ♯$5^{\mathbf{dim}}$, ♭3 Hypermode [♭2 4 ♭6 6 7]

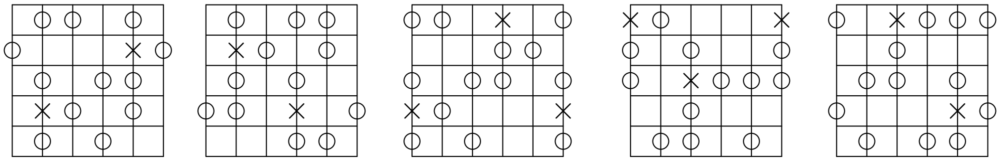


1^{+} + ♯$5^{\mathbf{dim}}$, ♭2 Hypermode [♭2 ♭3 5 ♭7 7] [Im7, ImΔ]

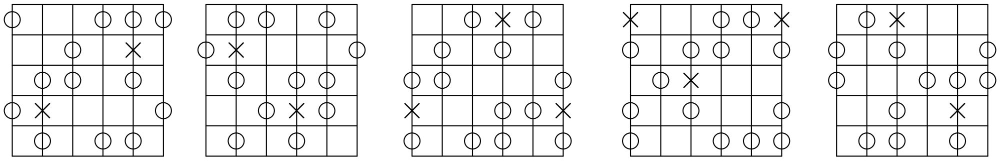


The 1^{+} + ♭$2^{\mathbf{min}}$ Scale Group

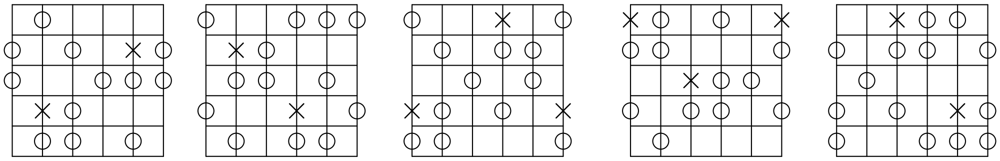
1^{+} + ♭$2^{\mathbf{min}}$, 7 Hypermode [♭2 2 4 6 7]



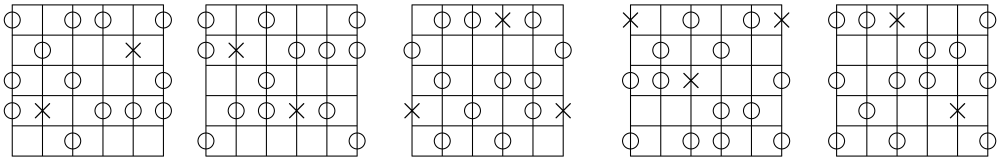
1^{+} + ♭$2^{\mathbf{min}}$, 6 Hypermode [♭2 ♭3 3 5 7] [IΔ]



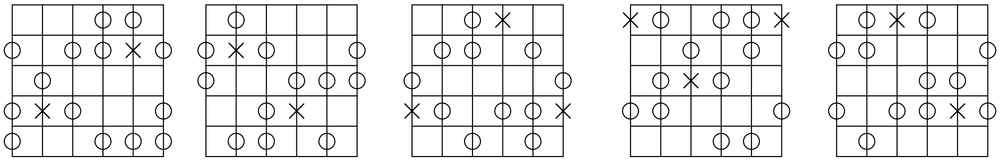
1^{+} + ♭$2^{\mathbf{min}}$, 5 Hypermode [♭2 ♭3 4 ♭5 6] [I○]



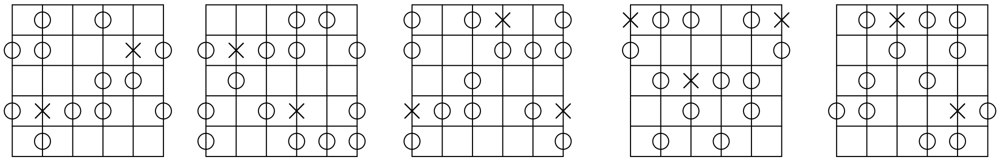
1^+ + ♭$2^{\mathbf{min}}$, **♭5 Hypermode** [2 3 ♭5 5 ♭7] **[I7]**



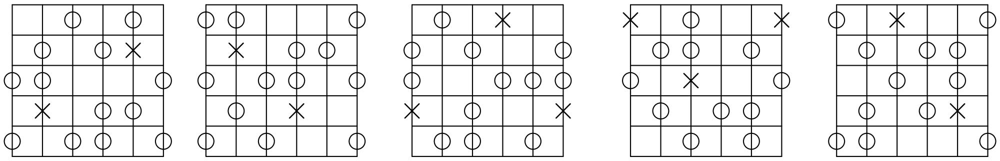
1^+ + ♭$2^{\mathbf{min}}$, **4 Hypermode** [♭3 4 5 ♭6 7] **[ImΔ]**



1^+ + ♭$2^{\mathbf{min}}$, **♭3 Hypermode** [♭2 4 5 6 ♭7]



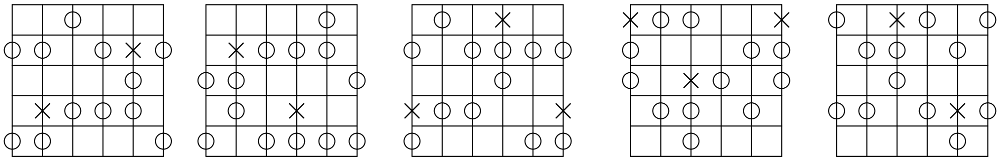
1^+ + ♭$2^{\mathbf{min}}$, **2 Hypermode** [2 ♭5 ♭6 ♭7 7]



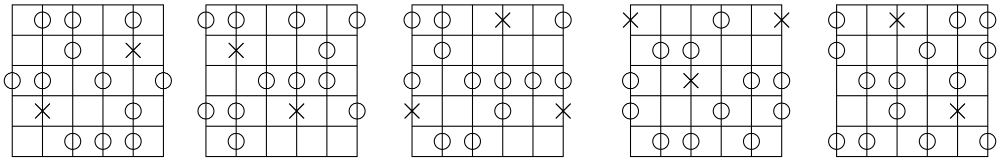
4.3.6 A Triad and a Seventh Sharing Two Notes

The $1^{\mathbf{maj}}$ + 6^d **Scale Group**

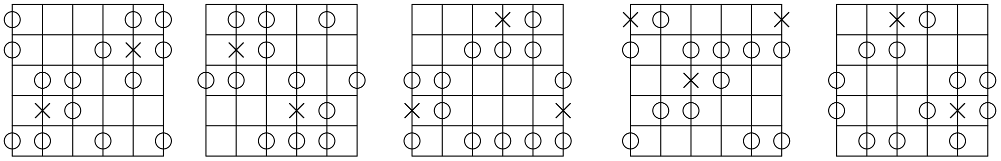
$1^{\mathbf{maj}}$ + 6^d, **7 Hypermode** [♭2 2 4 ♭6 ♭7]



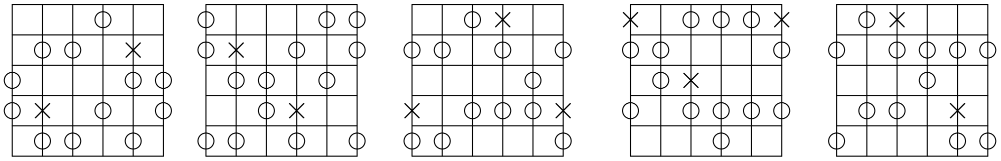
$1^{\mathbf{maj}} + 6^d$, ♭7 Hypermode [2 ♭3 ♭5 6 7] [I∘]



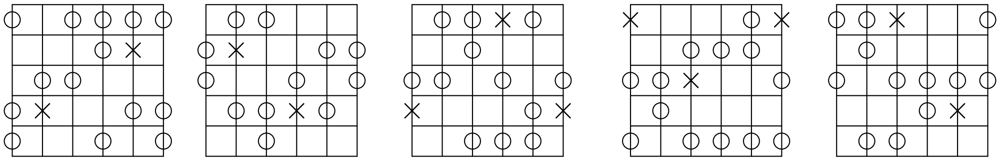
$1^{\mathbf{maj}} + 6^d$, ♭6 Hypermode [♭2 3 4 ♭6 7] [IΔ, I+]



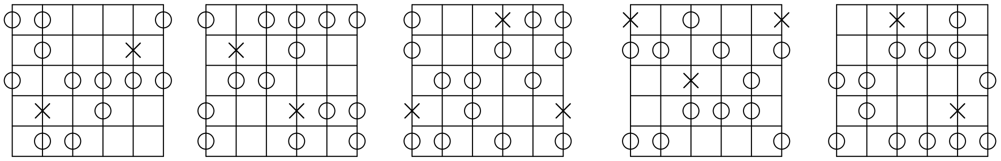
$1^{\mathbf{maj}} + 6^d$, ♭5 Hypermode [♭2 ♭3 ♭5 5 ♭7] [Im7]



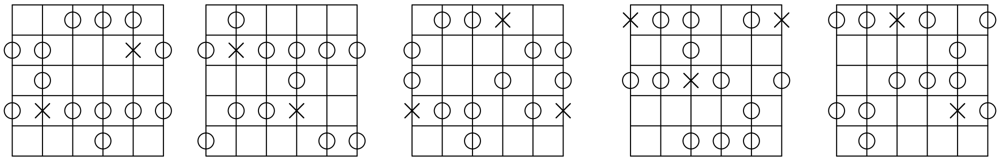
$1^{\mathbf{maj}} + 6^d$, 4 Hypermode [2 3 5 ♭6 7] [IΔ]



$1^{\mathbf{maj}} + 6^d$, ♭3 Hypermode [♭2 3 ♭5 6 ♭7] [I7]



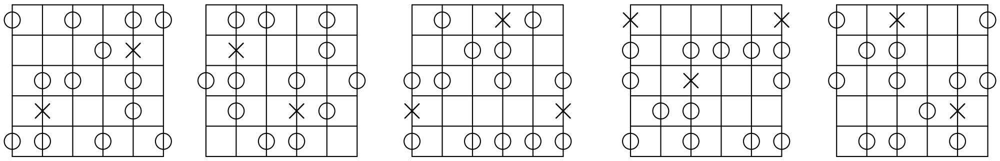
$1^{\mathbf{maj}} + 6^{d}$, **2 Hypermode** [2 4 5 ♭7 7]



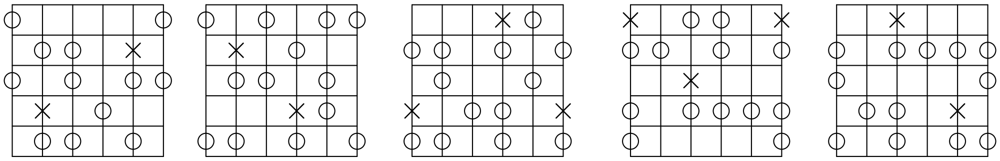
4.3.7 Two Sevenths Sharing Three Notes

The $1^{m} + \flat 3^{d}$ Scale Group

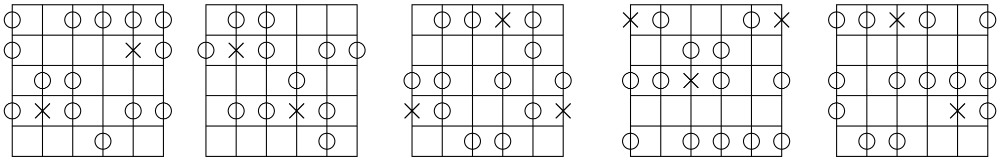
$1^{m} + \flat 3^{d}$, **7 Hypermode** [♭2 2 3 ♭6 7] **[IΔ, I+]**



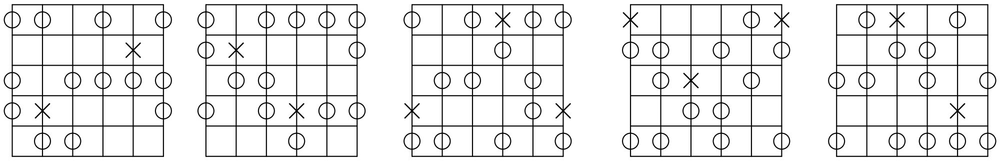
$1^{m} + \flat 3^{d}$, **6 Hypermode** [♭2 ♭3 3 ♭5 ♭7] **[I7]**



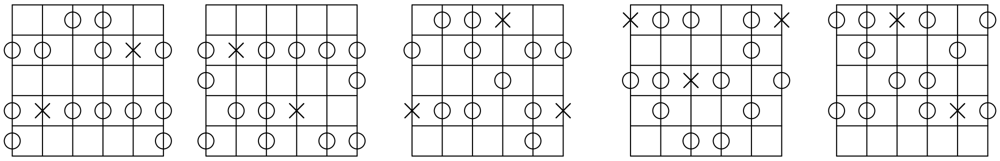
$1^{m} + \flat 3^{d}$, **♭6 Hypermode** [2 3 4 5 7] **[IΔ]**



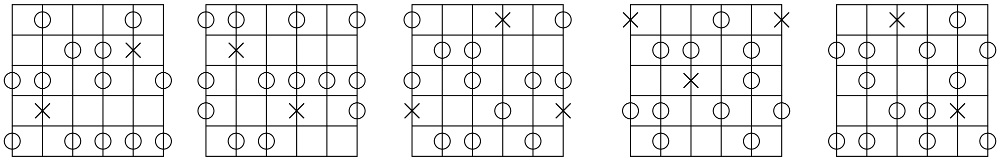
$1^{m} + \flat 3^{d}$, **♭5 Hypermode** [♭2 3 ♭5 5 6] **[I7, IΔ]**



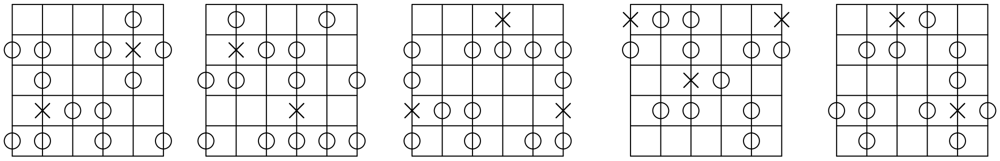
$1^m + \flat 3^d$, **4 Hypermode** [2 4 5 $\flat$6 $\flat$7]



$1^m + \flat 3^d$, **3 Hypermode** [$\flat$3 $\flat$5 $\flat$6 6 7] **[I$\circ$]**

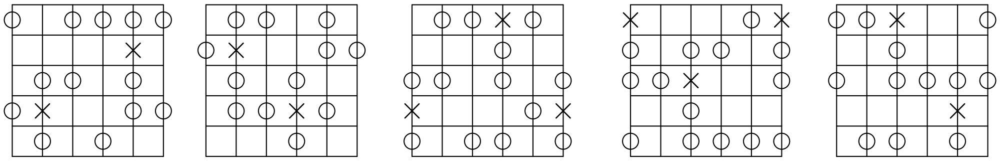


$1^m + \flat 3^d$, **2 Hypermode** [$\flat$2 4 $\flat$6 $\flat$7 7]

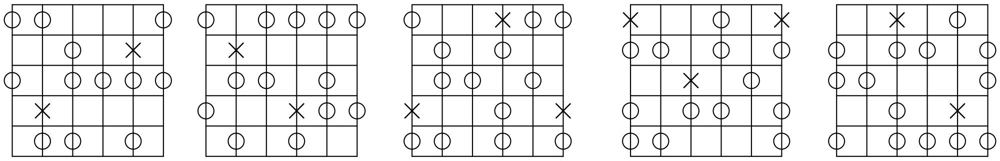


The $1^{\varnothing} + \flat 3^m$ Scale Group

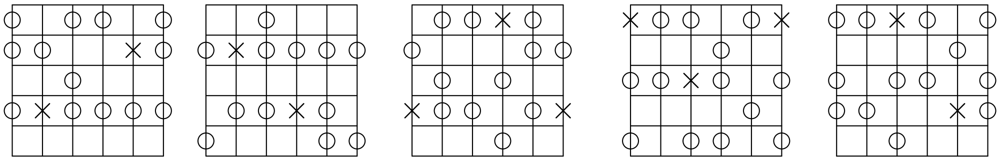
$1^{\varnothing} + \flat 3^m$, **7 Hypermode** [$\flat$2 2 3 5 7] **[I$\Delta$]**



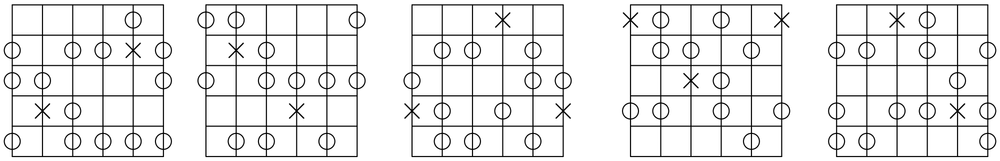
$1^{\varnothing} + \flat 3^m$, **6 Hypermode** [$\flat$2 $\flat$3 3 $\flat$5 6]



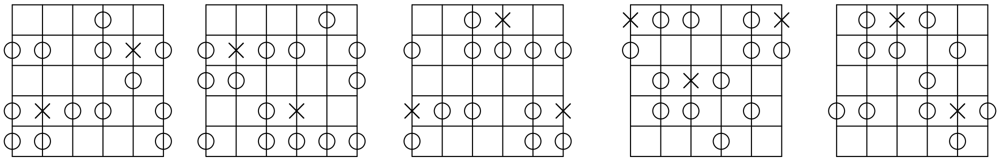
$1^{\varnothing} + \flat 3^{m}$, **$\flat$6 Hypermode** [2 3 4 5 $\flat$7] **[I7]**



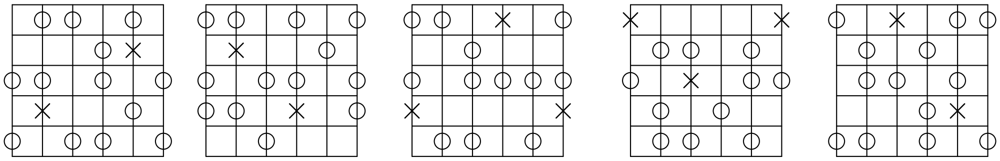
$1^{\varnothing} + \flat 3^{m}$, **5 Hypermode** [$\flat$3 4 $\flat$5 $\flat$6 7]



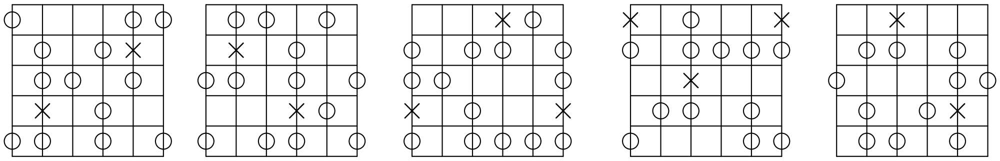
$1^{\varnothing} + \flat 3^{m}$, **4 Hypermode** [$\flat$2 4 5 $\flat$6 $\flat$7]



$1^{\varnothing} + \flat 3^{m}$, **3 Hypermode** [2 $\flat$5 $\flat$6 6 7]



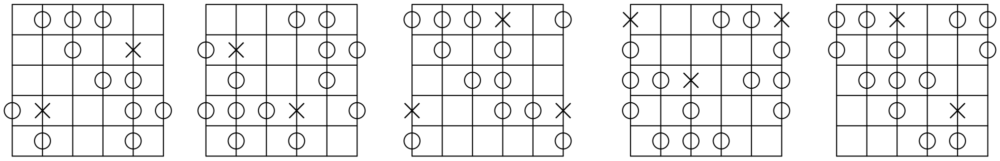
$1^{\varnothing} + \flat 3^{m}$, **2 Hypermode** [$\flat$2 3 $\flat$6 $\flat$7 7] **[I7, IΔ, I+]**



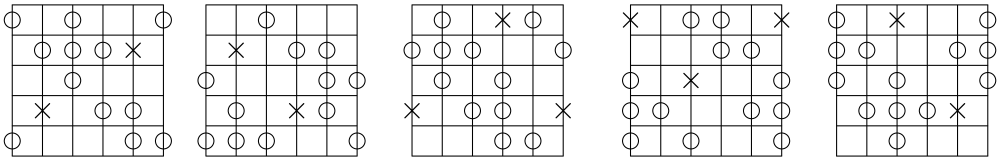
4.4 With Two Consecutive Semitones

The $7\Delta^{\text{sus4}}$ Scale

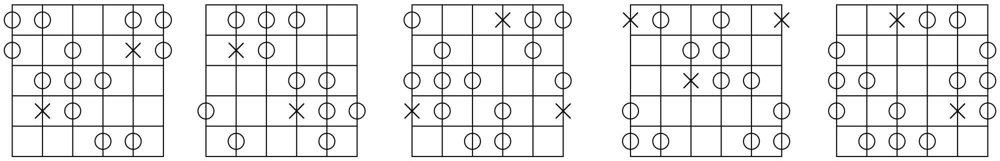
$1\Delta^{\text{sus4}}$ Add ♭2, ♭7 Hypermode [♭2 2 ♭3 5 6] **[Im7, ImΔ]**



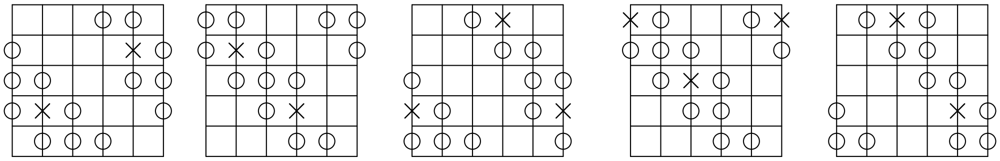
$1\Delta^{\text{sus4}}$ Add ♭2, 6 Hypermode [2 ♭3 3 ♭6 ♭7] **[I7, I+]**



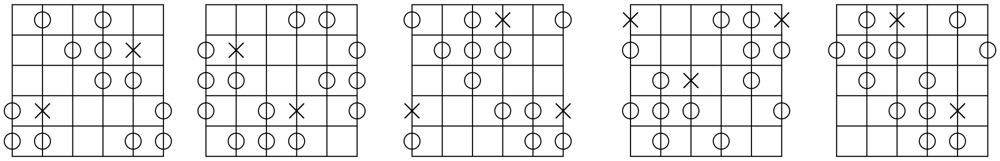
$1\Delta^{\text{sus4}}$ Add ♭2, ♭6 Hypermode [♭3 3 4 6 7] **[IΔ]**



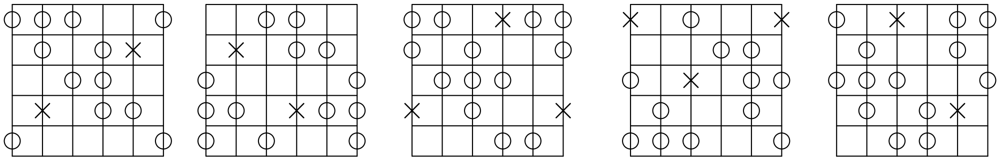
$1\Delta^{\text{sus4}}$ Add ♭2, ♭5 Hypermode [♭2 4 ♭5 5 7]



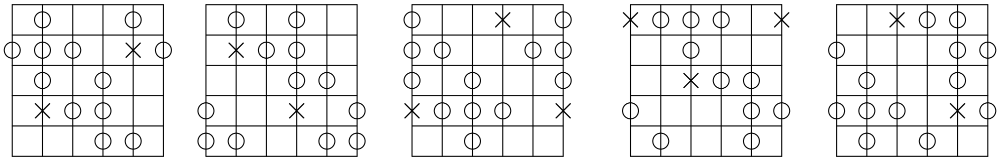
$1\Delta^{\text{sus4}}$ Add ♭2, 3 Hypermode [♭2 ♭3 5 ♭6 6] **[Im7, ImΔ]**



$1\Delta^{\text{sus4}}$ Add ♭2, ♭3 Hypermode [2 3 ♭6 6 ♭7] **[I7, I+]**

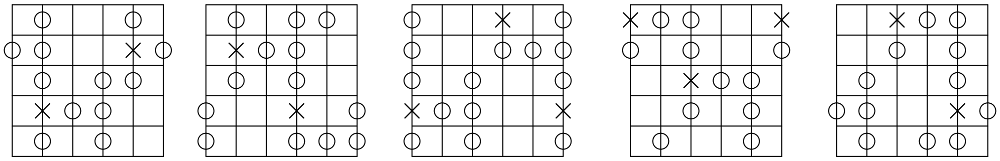


$1\Delta^{\text{sus4}}$ Add ♭2, 2 Hypermode [♭3 4 6 ♭7 7]

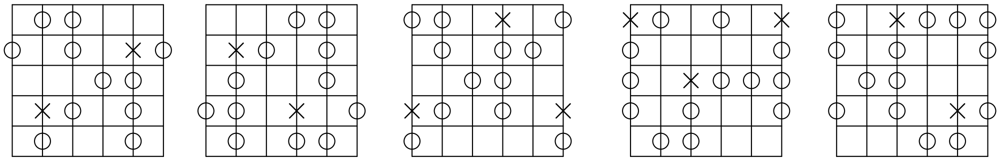


Augmented 6/7

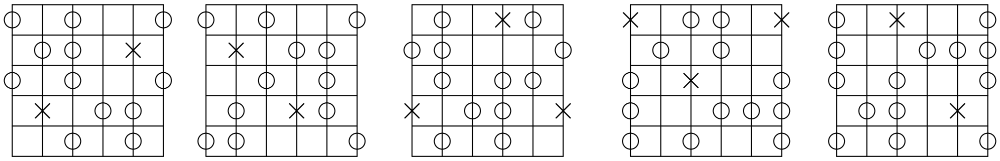
Augmented 6/7, 7 Hypermode [♭2 4 6 ♭7 7]



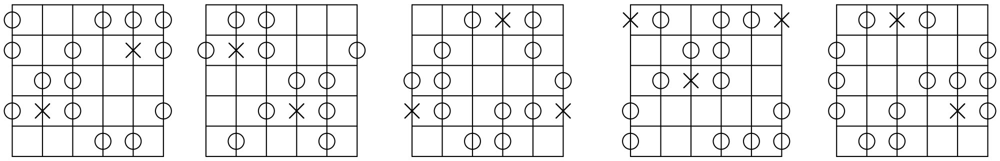
Augmented 6/7, 5 Hypermode [♭2 2 ♭3 4 6]



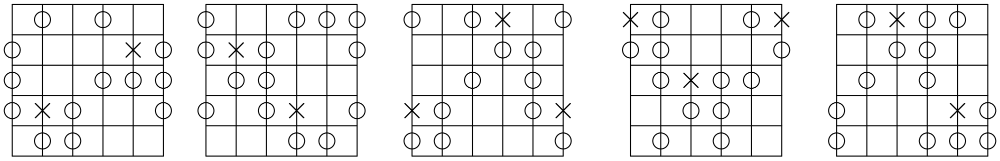
Augmented 6/7, ♭5 Hypermode [2 ♭3 3 ♭5 ♭7] **[I7]**



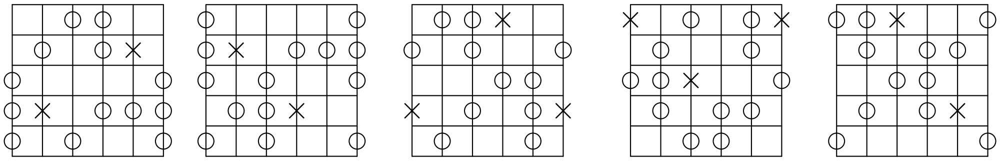
Augmented 6/7, 4 Hypermode [♭3 3 4 5 7] [IΔ]



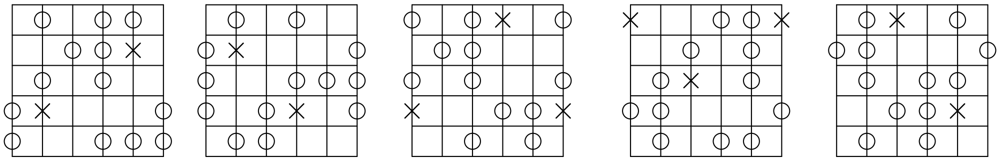
Augmented 6/7, ♭3 Hypermode [♭2 4 ♭5 5 6]



Augmented 6/7, 2 Hypermode [2 ♭5 5 ♭6 ♭7]

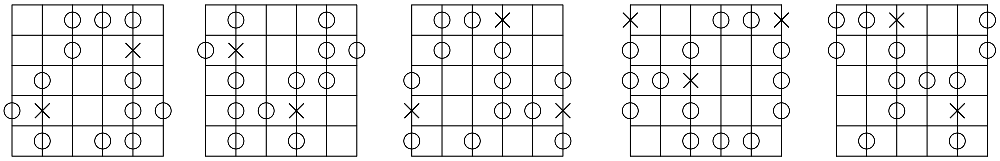


Augmented 6/7, ♭2 Hypermode [♭3 5 ♭6 6 7] [ImΔ]

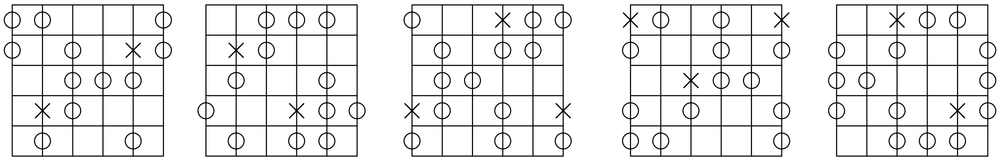


Augmented Leading Note III

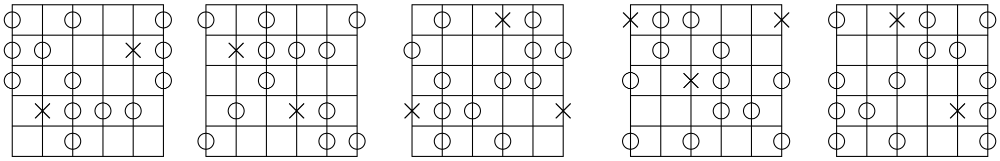
Augmented Leading Note III, 6 Hypermode [♭2 2 ♭3 5 7] [ImΔ]



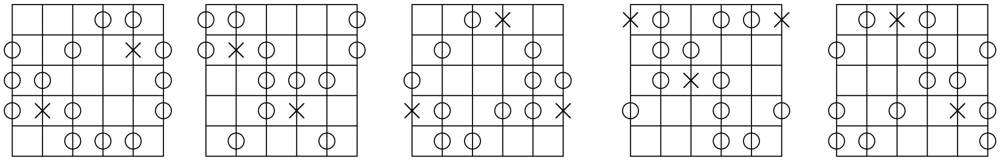
Augmented Leading Note III, 5 Hypermode [♭2 ♭3 3 4 6]



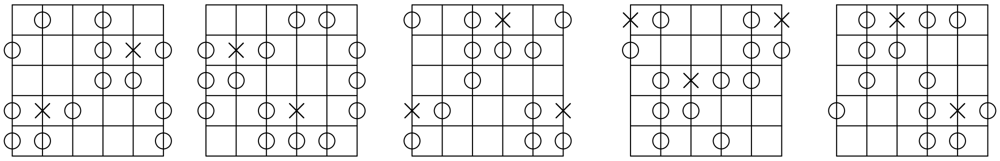
Augmented Leading Note III, ♭5 Hypermode [2 3 4 ♭5 ♭7] **[I7]**



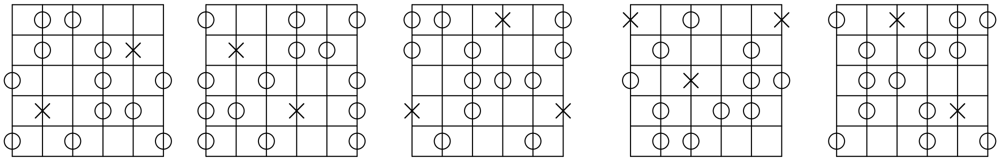
Augmented Leading Note III, 4 Hypermode [♭3 4 ♭5 5 7] **[ImΔ]**



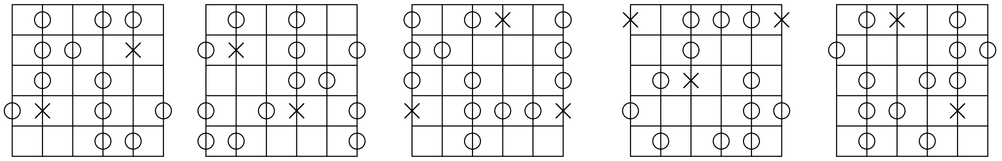
Augmented Leading Note III, ♭3 Hypermode [♭2 4 5 ♭6 6]



Augmented Leading Note III, 2 Hypermode [2 ♭5 ♭6 6 ♭7]

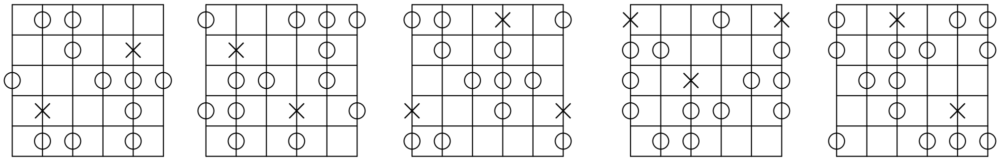


Augmented Leading Note III, ♭2 Hypermode [♭3 5 6 ♭7 7] [Im7, ImΔ]

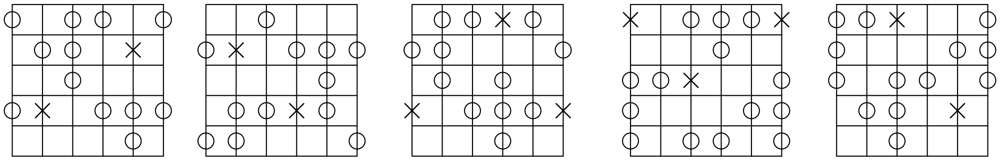


Δ Add ♭2

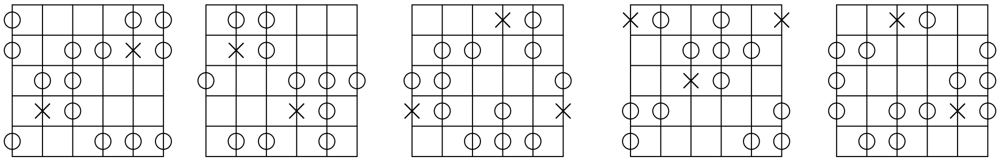
Δ Add ♭2, ♭7 Hypermode [♭2 2 ♭3 ♭5 6] [I○]



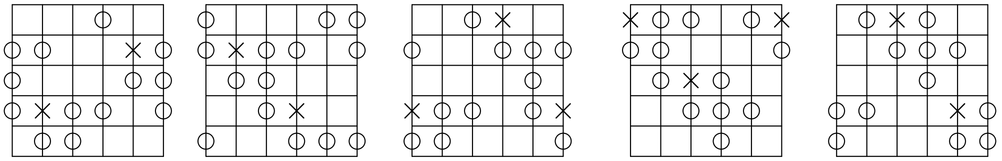
Δ Add ♭2, 6 Hypermode [2 ♭3 3 5 ♭7] [I7]



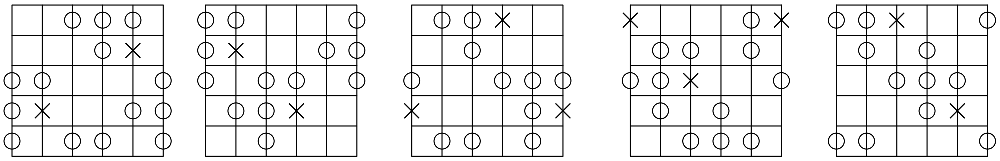
Δ Add ♭2, ♭6 Hypermode [♭3 3 4 ♭6 7] [IΔ, I+]



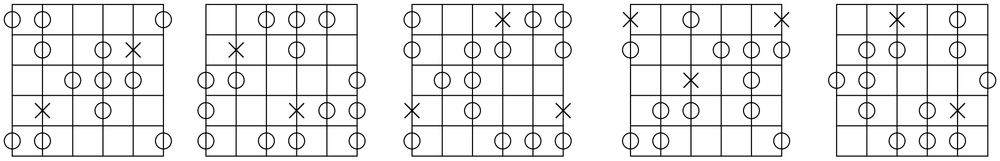
Δ Add ♭2, ♭5 Hypermode [♭2 4 ♭5 5 ♭7]



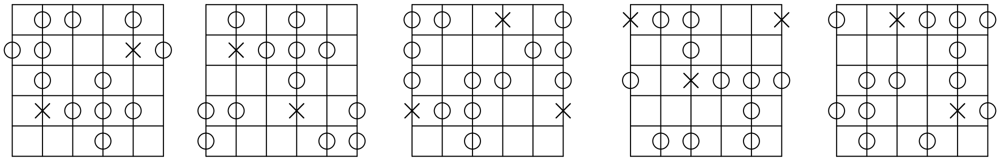
Δ Add ♭2, 4 Hypermode [2 ♭5 5 ♭6 7]



Δ Add ♭2, ♭3 Hypermode [♭2 3 ♭6 6 ♭7] [I7, I+]

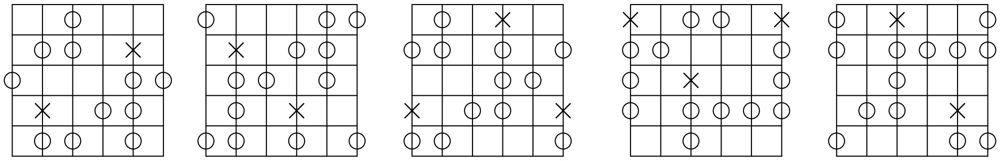


Δ Add ♭2, 2 Hypermode [2 4 6 ♭7 7]

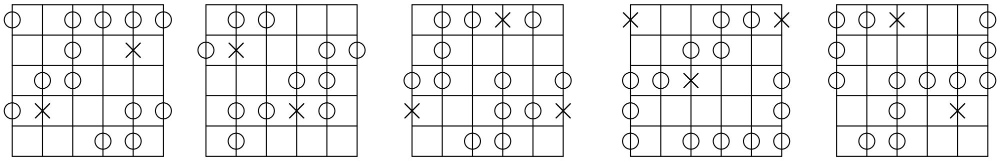


Minor 7 Add ♮7

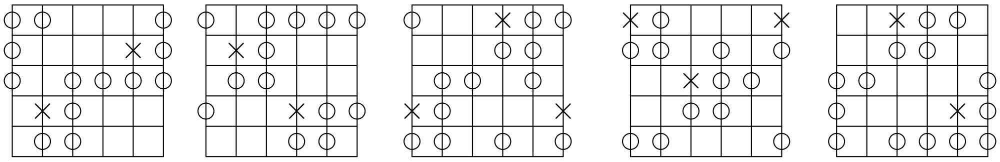
Minor 7 Add ♮7, 6 Hypermode [♭2 2 ♭3 ♭5 ♭7] [I∅]



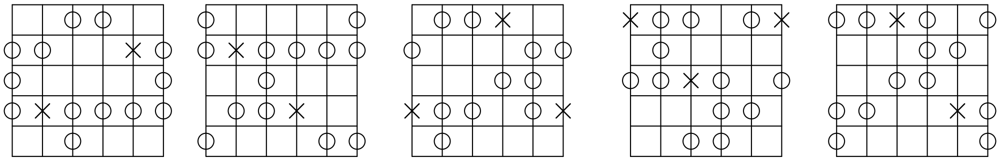
Minor 7 Add ♮7, ♭6 Hypermode [2 ♭3 3 5 7] [IΔ]



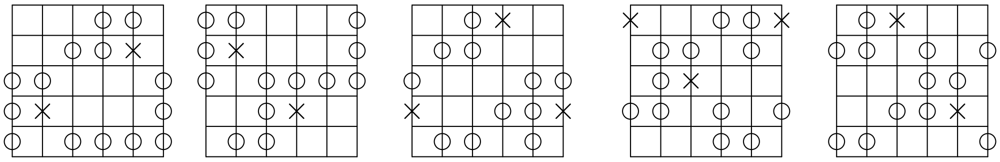
Minor 7 Add ♮7, ♭5 Hypermode [♭2 3 4 ♭5 6]



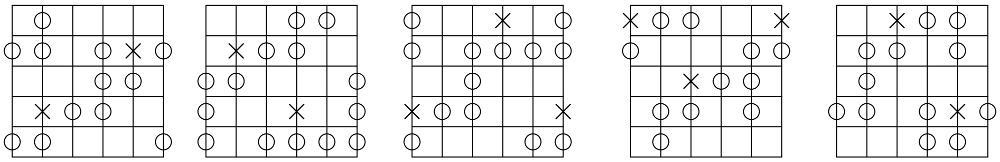
Minor 7 Add ♮7, 4 Hypermode [2 4 ♭5 5 ♭7]



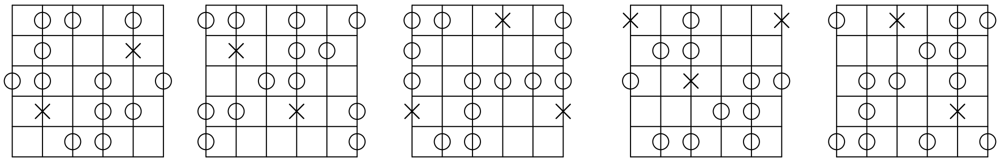
Minor 7 Add ♮7, 3 Hypermode [♭3 ♭5 5 ♭6 7] [ImΔ]



Minor 7 Add ♮7, 2 Hypermode [♭2 4 ♭6 6 ♭7]



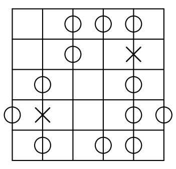
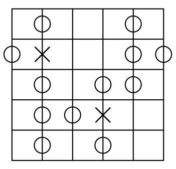
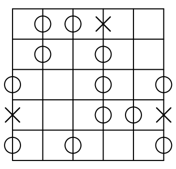
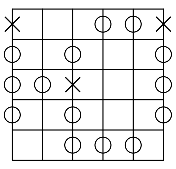
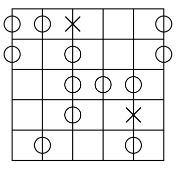
Minor 7 Add ♮7, ♭2 Hypermode [2 ♭5 6 ♭7 7]



Augmented Leading Note VIII

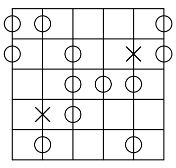
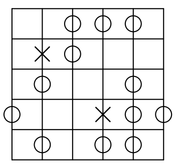
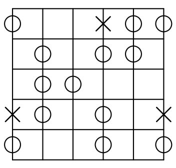
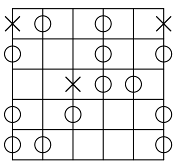
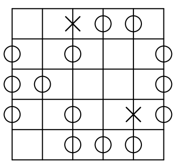
Augmented Leading Note VIII, 6 Hypermode

[♭2 2 ♭3 5 7] **[ImΔ]**

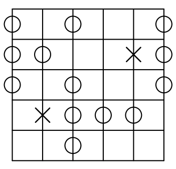
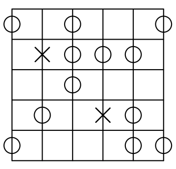
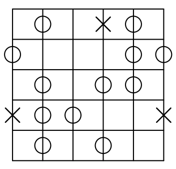
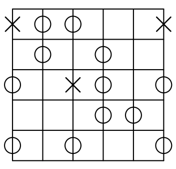
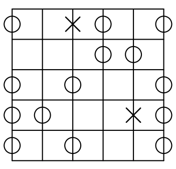
Augmented Leading Note VIII, 5 Hypermode

[♭2 ♭3 3 4 6]

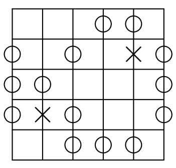
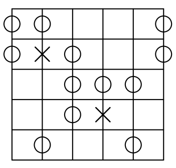
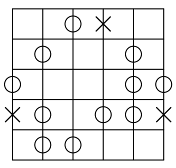
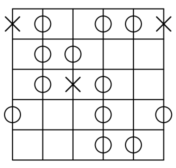
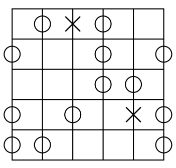
Augmented Leading Note VIII, ♭5 Hypermode

[2 3 4 ♭5 ♭7] **[I7]**

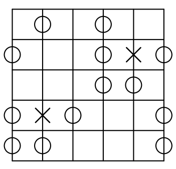
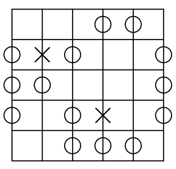
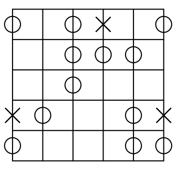
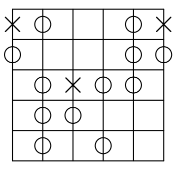
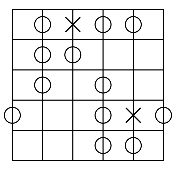
Augmented Leading Note VIII, 4 Hypermode

[♭3 4 ♭5 5 7] **[ImΔ]**

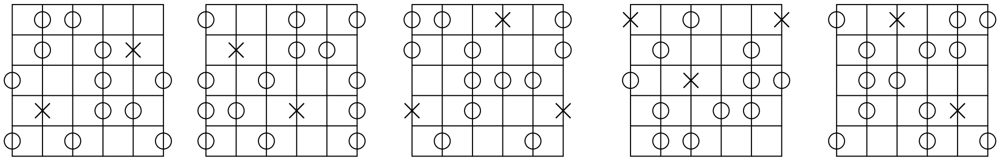






Augmented Leading Note VIII, ♭3 Hypermode

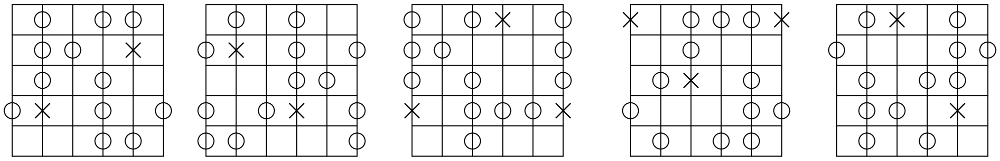
[♭2 4 5 ♭6 6]

Augmented Leading Note VIII, 2 Hypermode [2 ♭5 ♭6 6 ♭7]



Augmented Leading Note VIII, ♭2 Hypermode [♭3 5 6 ♭7 7] **[Im7, ImΔ]**



5

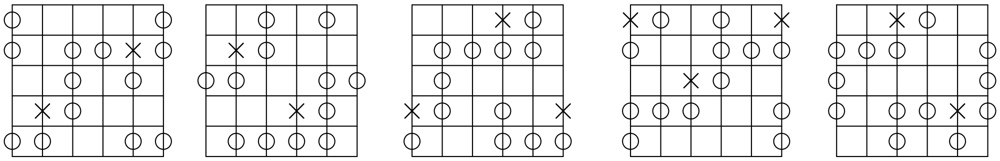
Pentatonics Containing a Large Interval

5.1 With Largest Interval a Fourth

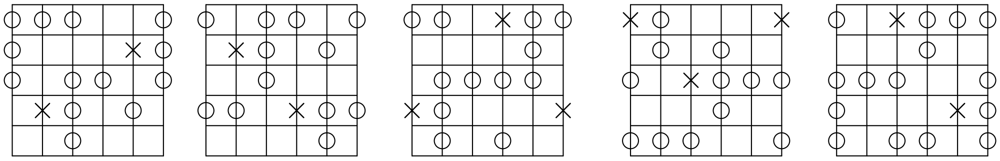
5.1.1 Based on a Major Triad

Major Add 9/♯9

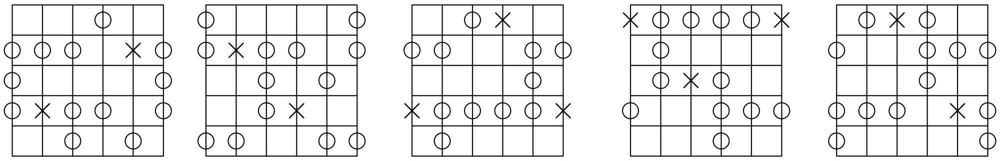
Major Add 9/♯9, 7 Hypermode [♭2 ♭3 3 4 ♭6] [I+]



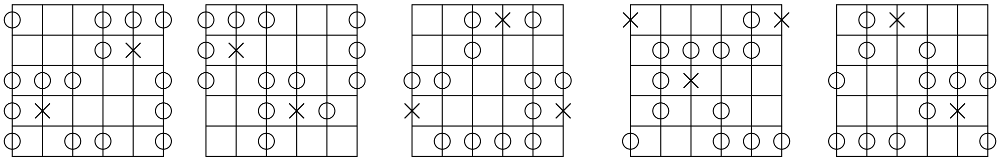
Major Add 9/♯9, ♭7 Hypermode [2 3 4 ♭5 6]



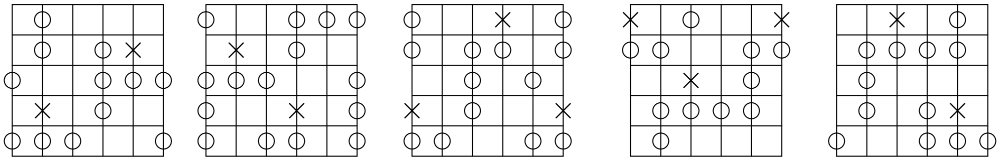
Major Add 9/♯9, 6 Hypermode [♭3 4 ♭5 5 ♭7] **[Im7]**



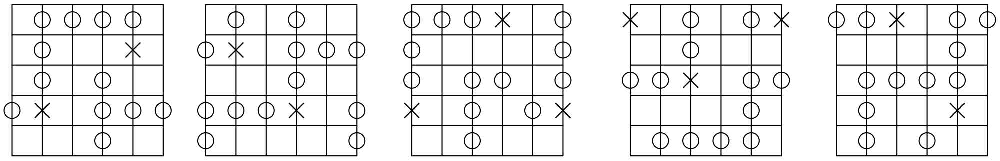
Major Add 9/♯9, ♭6 Hypermode [3 ♭5 5 ♭6 7] **[IΔ]**



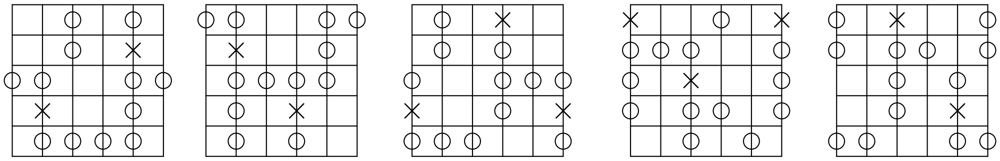
Major Add 9/♯9, ♭5 Hypermode [♭2 ♭5 ♭6 6 ♭7]



Major Add 9/♯9, 4 Hypermode [2 5 6 ♭7 7]

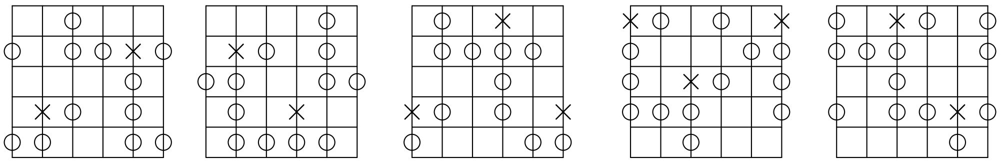


Major Add 9/♯9, ♭2 Hypermode [♭2 2 ♭3 ♭5 7]

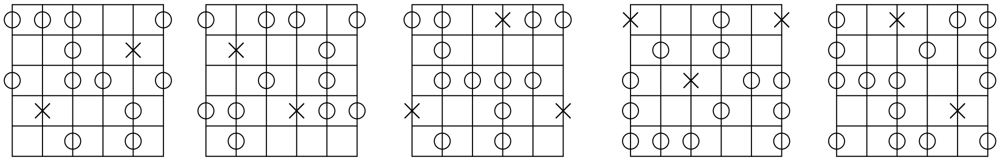


Major Add ♭9/♮9

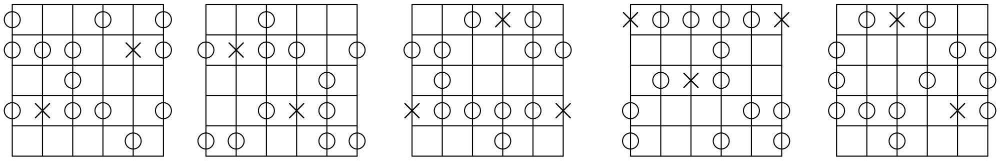
Major Add ♭9/♮9, 7 Hypermode [♭2 2 ♭3 4 ♭6]



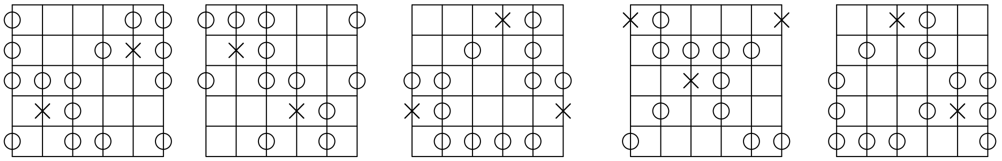
Major Add ♭9/♮9, ♭7 Hypermode [2 ♭3 3 ♭5 6]



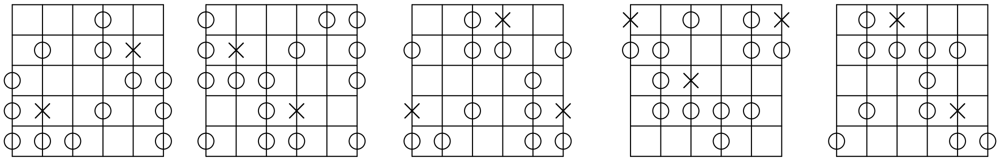
Major Add ♭9/♮9, 6 Hypermode [♭3 3 4 5 ♭7] **[I7]**



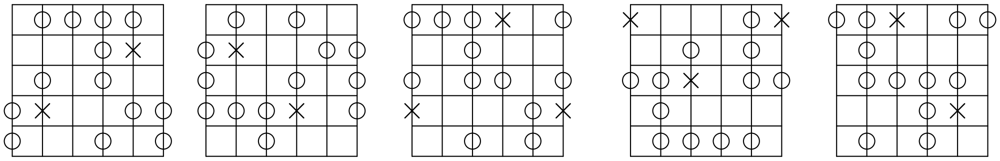
Major Add ♭9/♮9, ♭6 Hypermode [3 4 ♭5 ♭6 7] **[IΔ, I+]**



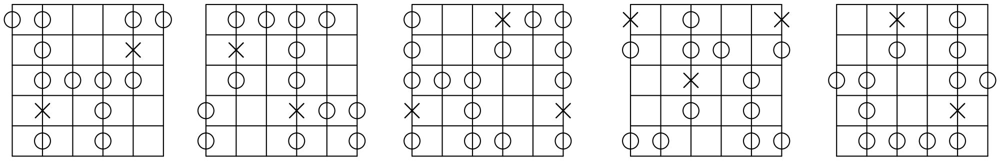
Major Add ♭9/♮9, ♭5 Hypermode [♭2 ♭5 5 ♭6 ♭7]



Major Add ♭9/♮9, 4 Hypermode [2 5 ♭6 6 7]

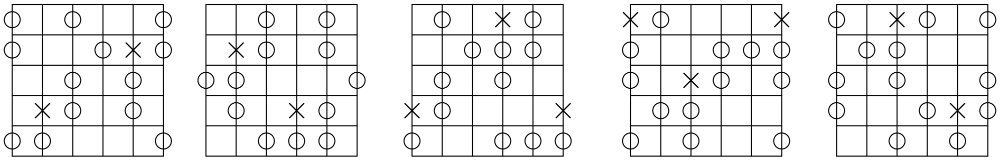


Major Add ♭9/♮9, ♭3 Hypermode [♭2 3 6 ♭7 7] **[I7, IΔ]**

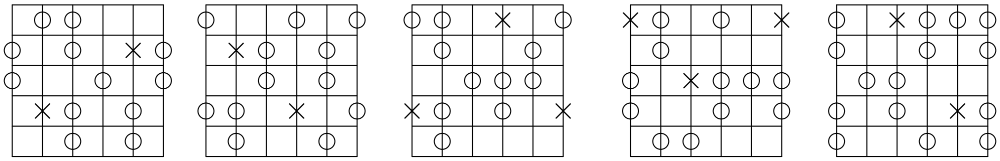


Major Add ♭9/♯9

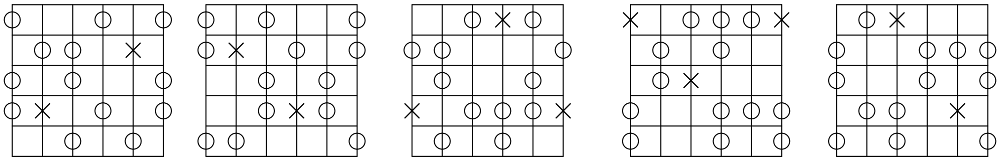
Major Add ♭9/♯9, 7 Hypermode [♭2 2 3 4 ♭6] **[I+]**



Major Add ♭9/♯9, ♭7 Hypermode [2 ♭3 4 ♭5 6] **[I∘]**

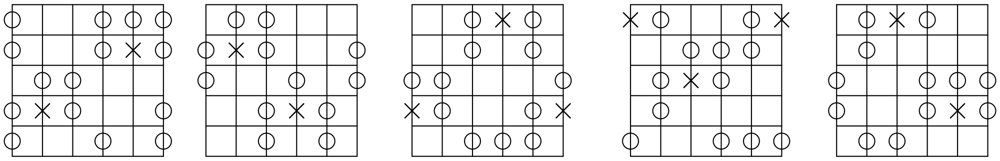


Major Add ♭9/♯9, 6 Hypermode [♭3 3 ♭5 5 ♭7] **[I7]**



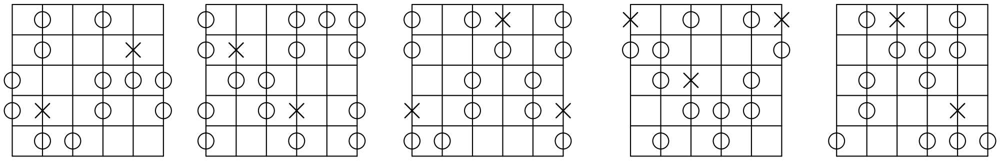
Major Add ♭9/♯9, ♭6 Hypermode

[3 4 5 ♭6 7] **[IΔ]**



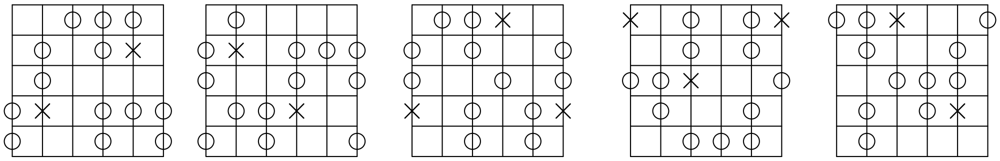
Major Add ♭9/♯9, ♭5 Hypermode

[♭2 ♭5 5 6 ♭7]



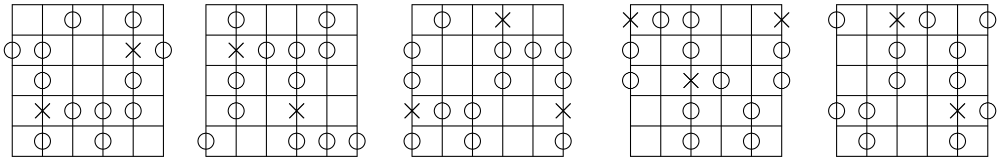
Major Add ♭9/♯9, 4 Hypermode

[2 5 ♭6 ♭7 7]



Major Add ♭9/♯9, 2 Hypermode

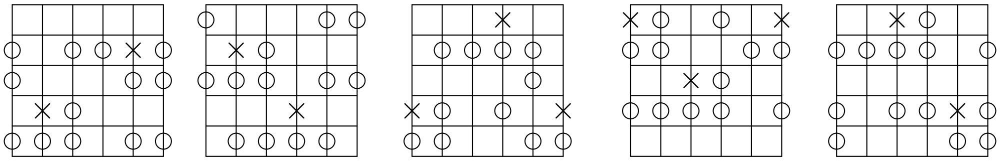
[♭2 2 4 ♭7 7]



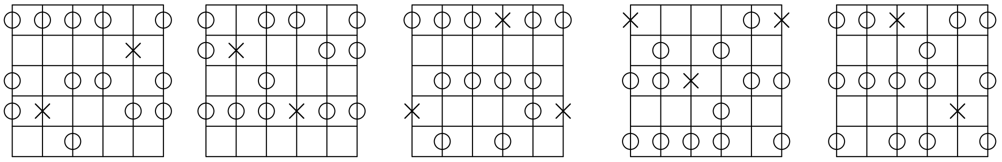
Major Add 9/11

Major Add 9/11, 7 Hypermode

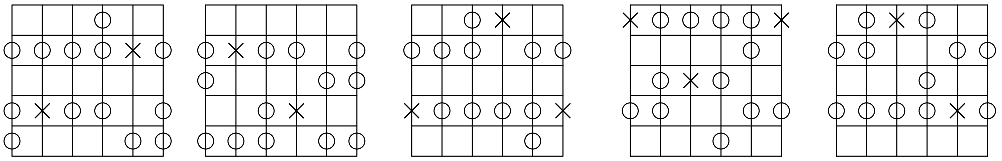
[♭2 ♭3 4 ♭5 ♭6]



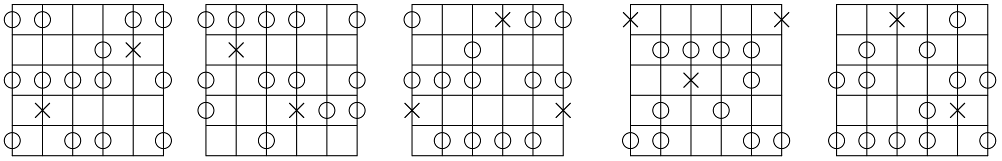
Major Add 9/11, ♭7 Hypermode [2 3 ♭5 5 6] [**I7, IΔ**]



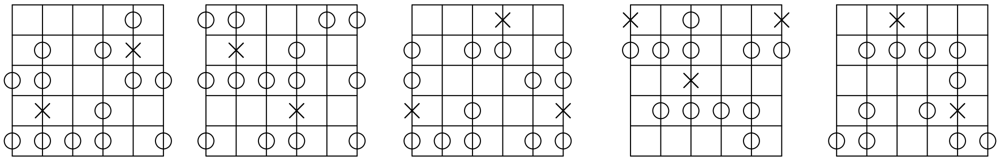
Major Add 9/11, 6 Hypermode [♭3 4 5 ♭6 ♭7] [**Im7**]



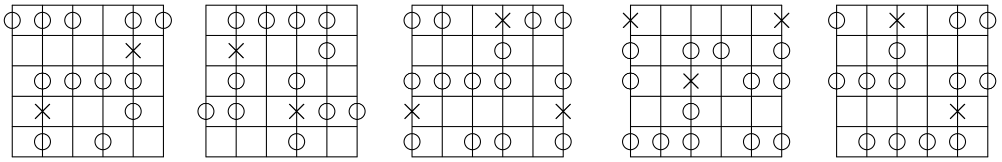
Major Add 9/11, ♭6 Hypermode [3 ♭5 ♭6 6 7] [**IΔ, I+**]



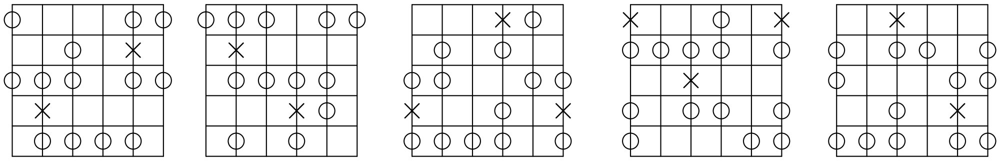
Major Add 9/11, ♭5 Hypermode [♭2 ♭5 ♭6 ♭7 7]



Major Add 9/11, ♭3 Hypermode [♭2 2 3 6 7] [**IΔ**]

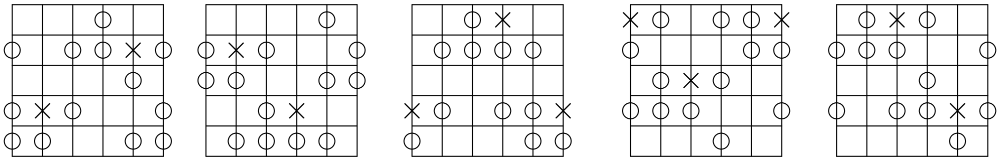


Major Add 9/11, ♭2 Hypermode [♭2 ♭3 3 ♭5 7] **[IΔ]**

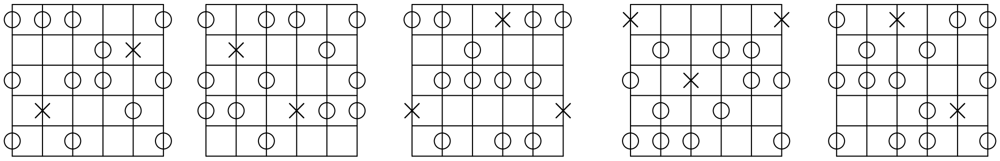


Major Add 9/♯11

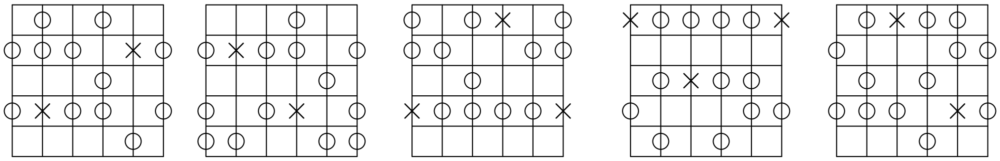
Major Add 9/♯11, 7 Hypermode [♭2 ♭3 4 5 ♭6] **[Im7, ImΔ]**



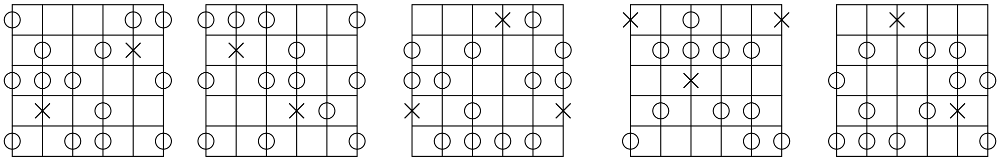
Major Add 9/♯11, ♭7 Hypermode [2 3 ♭5 ♭6 6] **[I+]**



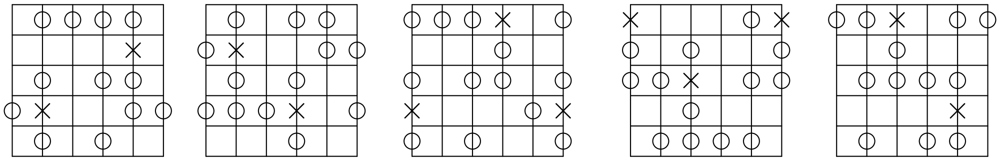
Major Add 9/♯11, 6 Hypermode [♭3 4 5 6 ♭7] **[Im7]**



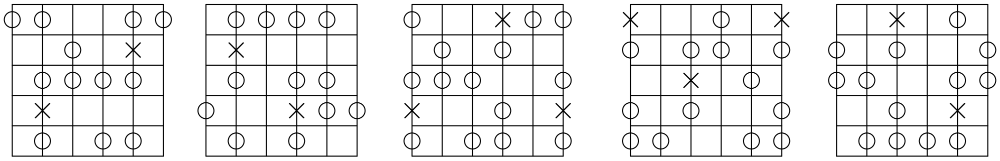
Major Add 9/♯11, ♭6 Hypermode [3 ♭5 ♭6 ♭7 7] **[I7, IΔ, I+]**



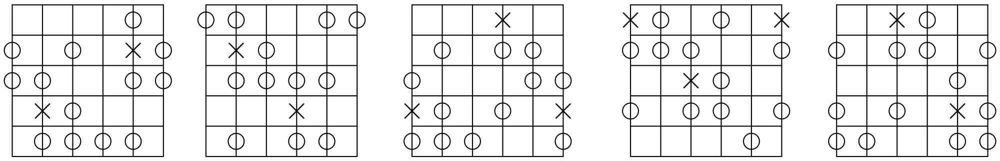
Major Add 9/♯11, 4 Hypermode [♭2 2 5 6 7]



Major Add 9/♯11, ♭3 Hypermode [♭2 ♭3 3 6 7] [IΔ]

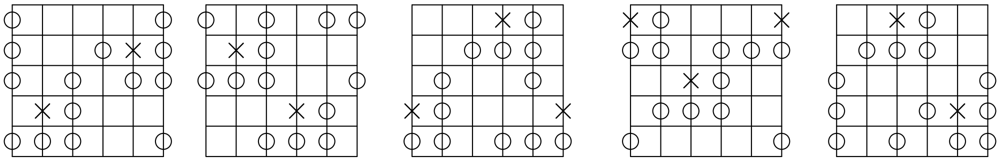


Major Add 9/♯11, ♭2 Hypermode [♭2 ♭3 4 ♭5 7]

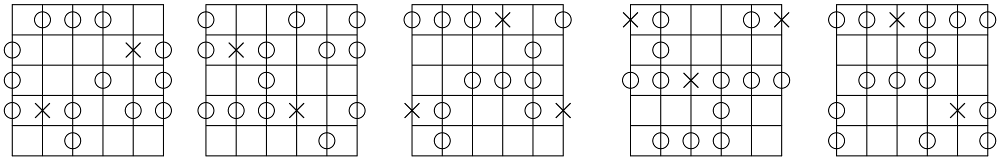


Major Add ♯9/11

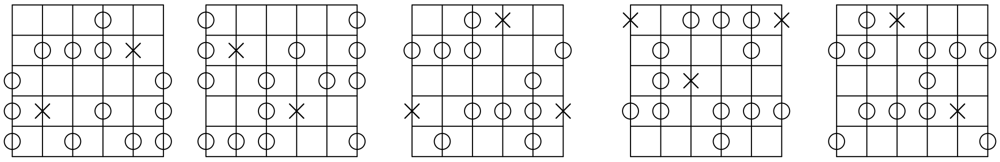
Major Add ♯9/11, 7 Hypermode [♭2 3 4 ♭5 ♭6] [I+]



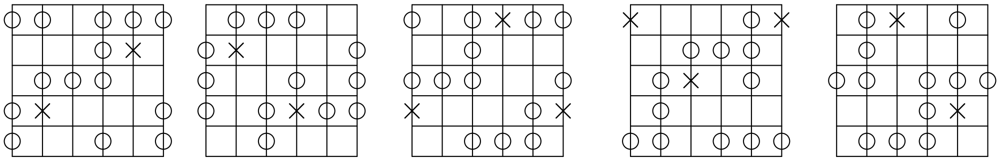
Major Add ♯9/11, ♭7 Hypermode [2 4 ♭5 5 6]



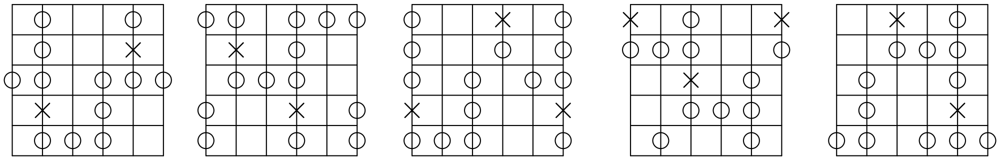
Major Add ♯9/11, 6 Hypermode [♭3 ♭5 5 ♭6 ♭7] [Im7]



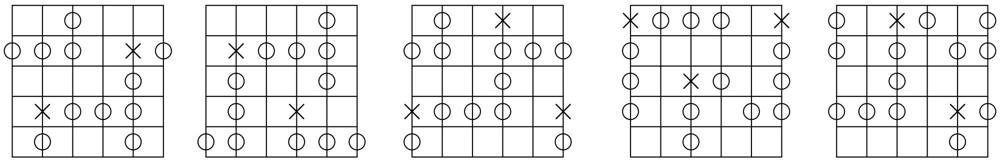
Major Add ♯9/11, ♭6 Hypermode [3 5 ♭6 6 7] [IΔ]



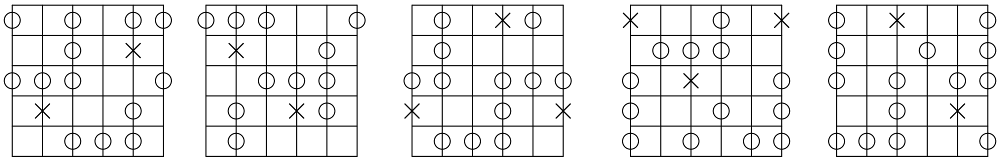
Major Add ♯9/11, ♭5 Hypermode [♭2 ♭5 6 ♭7 7]



Major Add ♯9/11, 2 Hypermode [♭2 2 ♭3 4 ♭7]

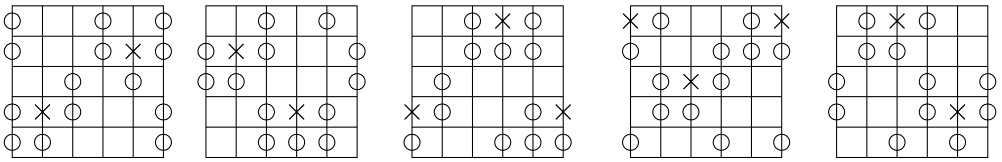


Major Add ♯9/11, ♭2 Hypermode [2 ♭3 3 ♭5 7] [IΔ]

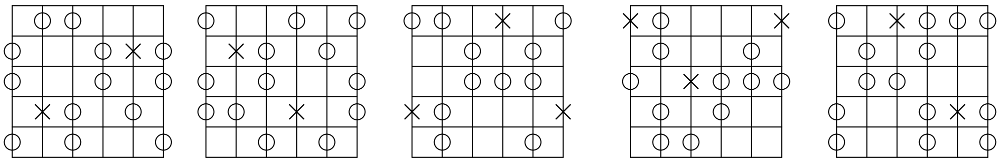


Major Add ♯9/♯11

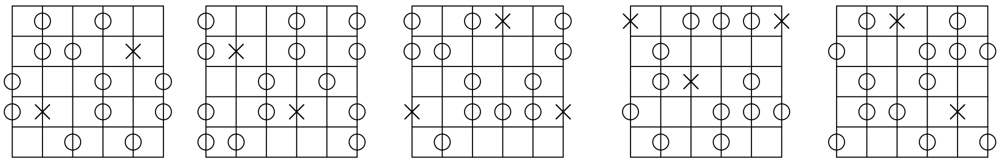
Major Add ♯9/♯11, 7 Hypermode [♭2 3 4 5 ♭6] [I7, IΔ]



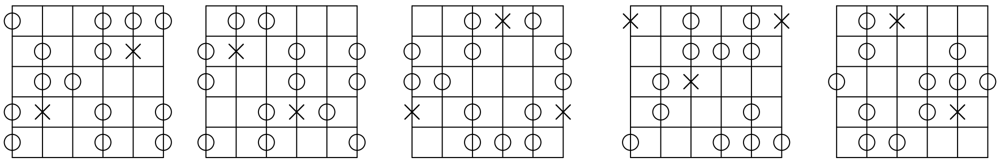
Major Add ♯9/♯11, ♭7 Hypermode [2 4 ♭5 ♭6 6]



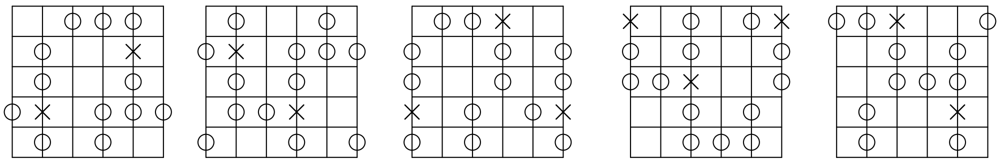
Major Add ♯9/♯11, 6 Hypermode [♭3 ♭5 5 6 ♭7] [Im7]



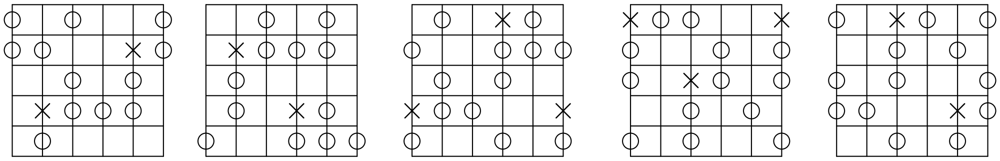
Major Add ♯9/♯11, ♭6 Hypermode [3 5 ♭6 ♭7 7] [I7, IΔ]



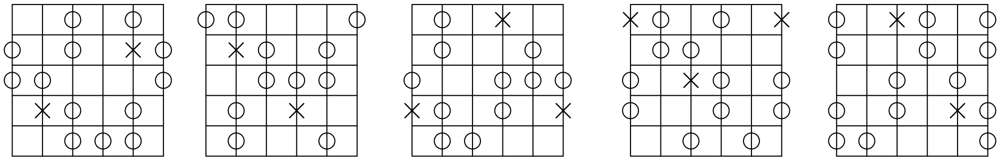
Major Add ♯9/♯11, 4 Hypermode [♭2 2 5 ♭7 7]



Major Add ♯9/♯11, 2 Hypermode [♭2 2 3 4 ♭7] [I7]

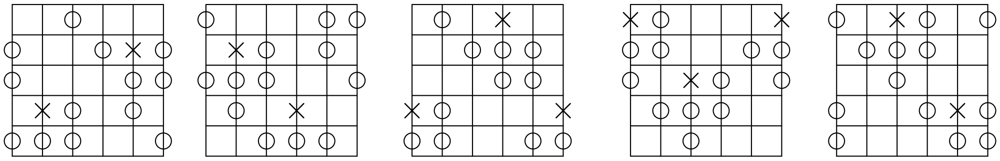


Major Add ♯9/♯11, ♭2 Hypermode [2 ♭3 4 ♭5 7]

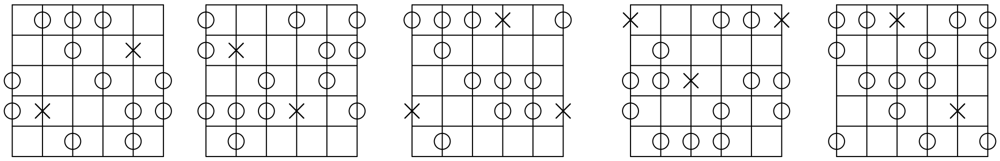


Major Add ♭9/11

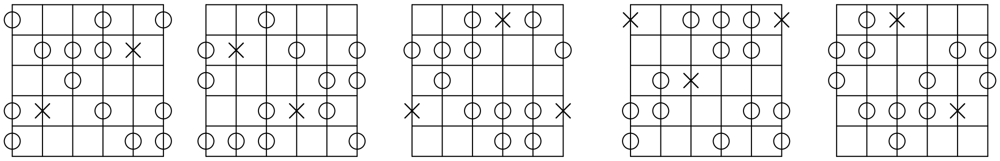
Major Add ♭9/11, 7 Hypermode [♭2 2 4 ♭5 ♭6]



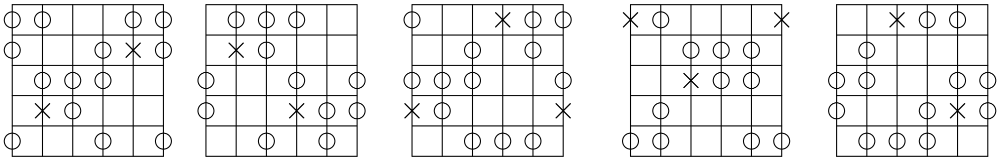
Major Add ♭9/11, ♭7 Hypermode [2 ♭3 ♭5 5 6] [Im7, ImΔ]



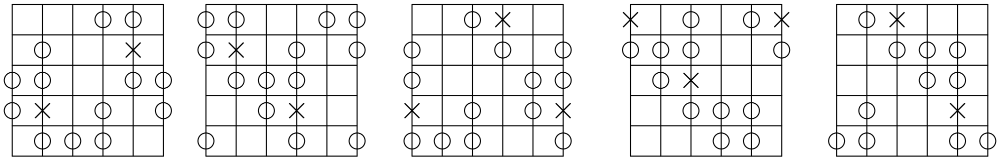
Major Add ♭9/11, 6 Hypermode [♭3 3 5 ♭6 ♭7] [I7]



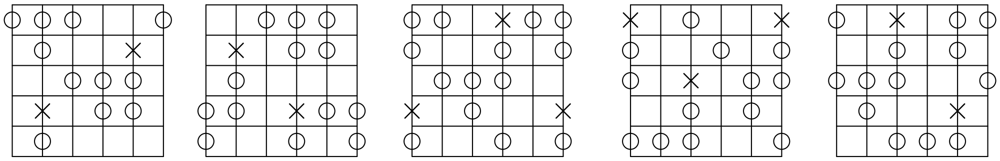
Major Add ♭9/11, ♭6 Hypermode [3 4 ♭6 6 7] [IΔ, I+]



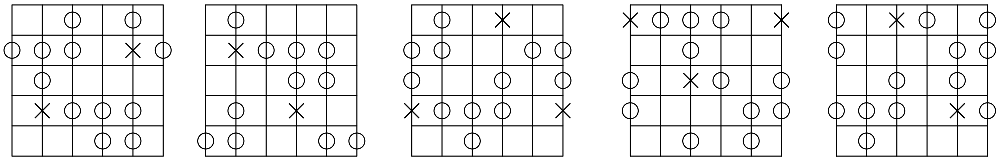
Major Add ♭9/11, ♭5 Hypermode [♭2 ♭5 5 ♭7 7]



Major Add ♭9/11, ♭3 Hypermode [♭2 2 3 6 ♭7] [I7]

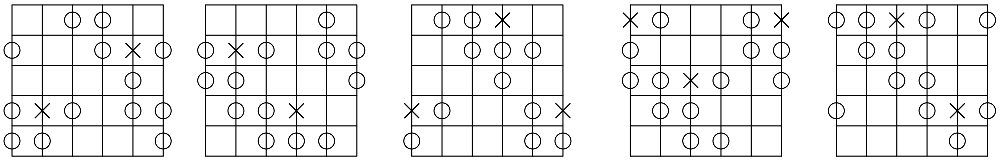


Major Add ♭9/11, 2 Hypermode [2 ♭3 4 ♭7 7]

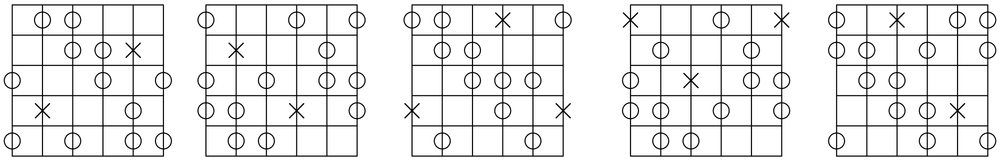


Major Add ♭9/♯11

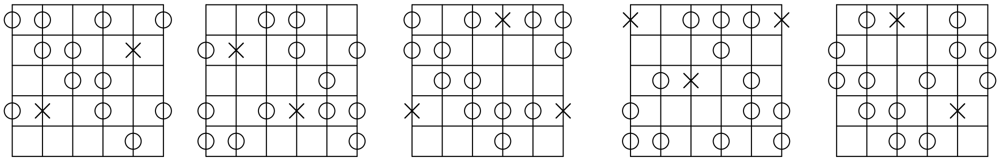
Major Add ♭9/♯11, 7 Hypermode [♭2 2 4 5 ♭6]



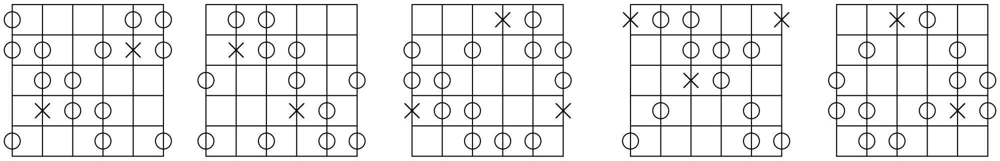
Major Add ♭9/♯11, ♭7 Hypermode [2 ♭3 ♭5 ♭6 6] [I○]



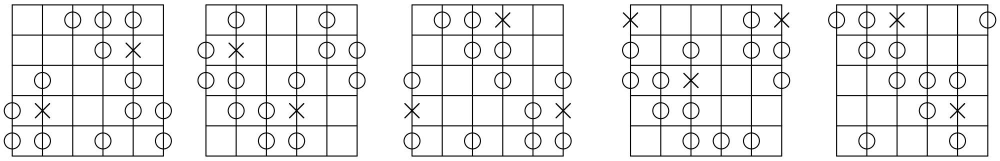
Major Add ♭9/♯11, 6 Hypermode [♭3 3 5 6 ♭7] [I7]



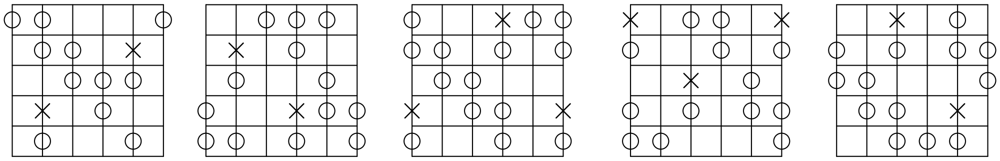
Major Add ♭9/♯11, ♭6 Hypermode [3 4 ♭6 ♭7 7] [I7, IΔ, I+]



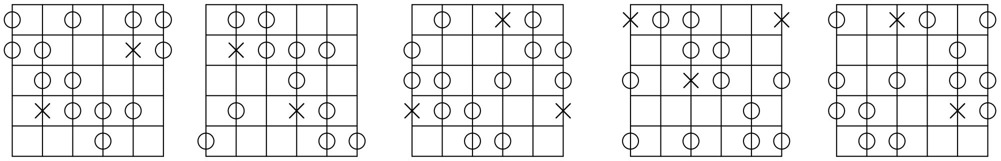
Major Add ♭9/♯11, 4 Hypermode [♭2 2 5 ♭6 7]



Major Add ♭9/♯11, ♭3 Hypermode [♭2 ♭3 3 6 ♭7] [I7]



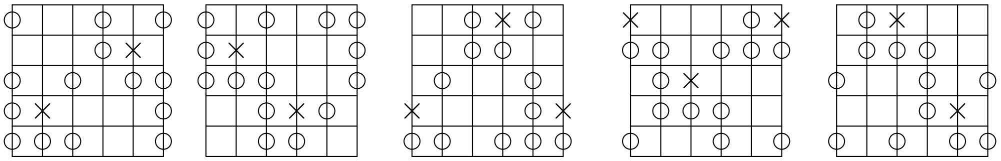
Major Add ♭9/♯11, 2 Hypermode [2 3 4 ♭7 7] **[I7, IΔ]**



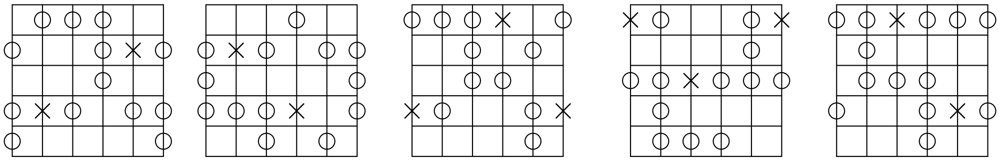
5.1.2 Based on a Minor Triad

Minor Add 11/♯11

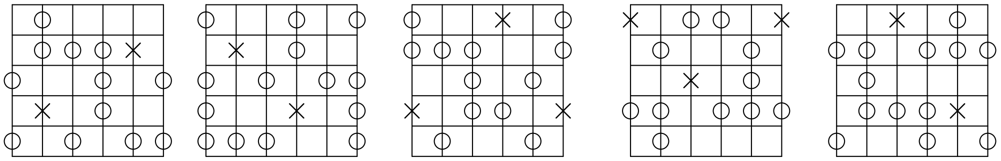
Minor Add 11/♯11, 7 Hypermode [♭2 3 ♭5 5 ♭6] **[I7, IΔ]**



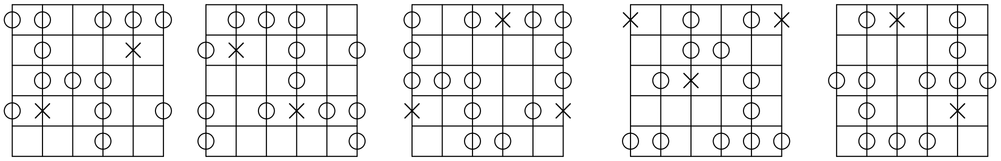
Minor Add 11/♯11, ♭7 Hypermode [2 4 5 ♭6 6]



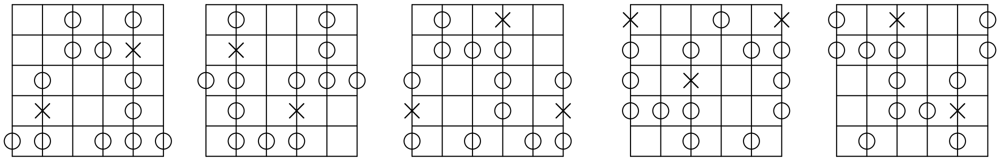
Minor Add 11/♯11, 6 Hypermode [♭3 ♭5 ♭6 6 ♭7] **[I∅]**



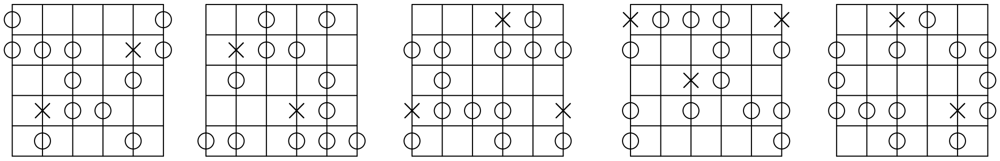
Minor Add 11/♯11, ♭6 Hypermode [3 5 6 ♭7 7] **[I7, IΔ]**



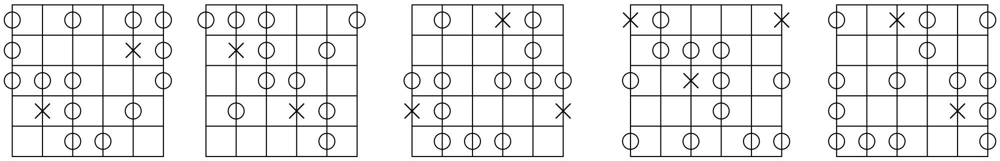
Minor Add 11/♯11, 3 Hypermode [♭2 2 ♭3 ♭6 7]



Minor Add 11/♯11, 2 Hypermode [♭2 ♭3 3 4 ♭7] [I7]

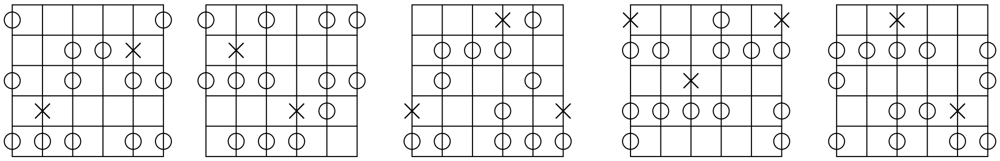


Minor Add 11/♯11, ♭2 Hypermode [2 3 4 ♭5 7] [IΔ]

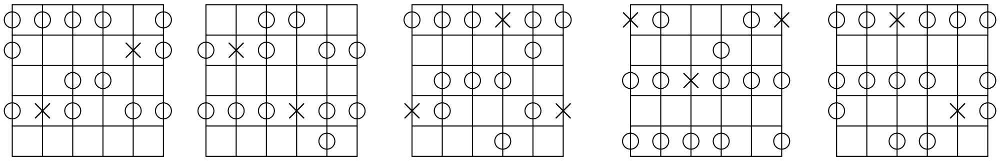


Minor Add 9/11

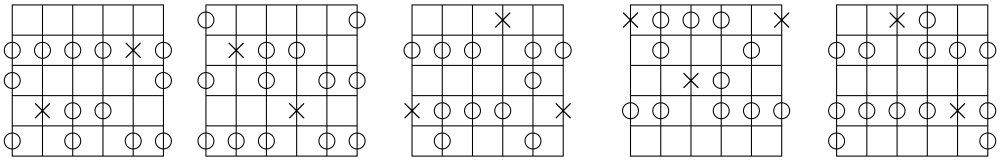
Minor Add 9/11, 7 Hypermode [♭2 ♭3 3 ♭5 ♭6] [I+]



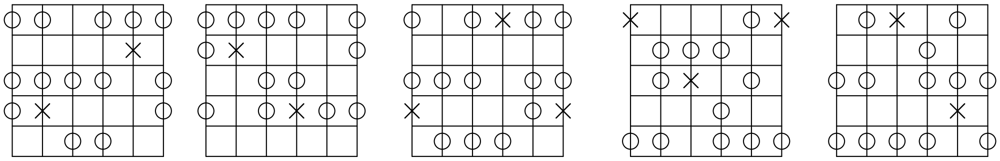
Minor Add 9/11, ♭7 Hypermode [2 3 4 5 6] [I7, IΔ]



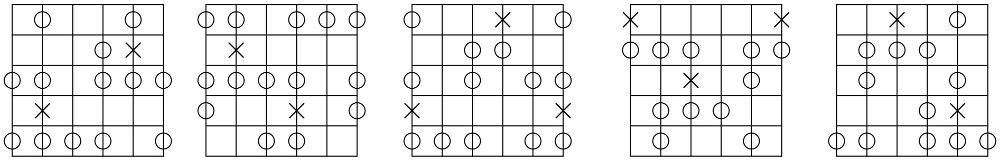
Minor Add 9/11, 6 Hypermode [♭3 4 ♭5 ♭6 ♭7] [I∅]



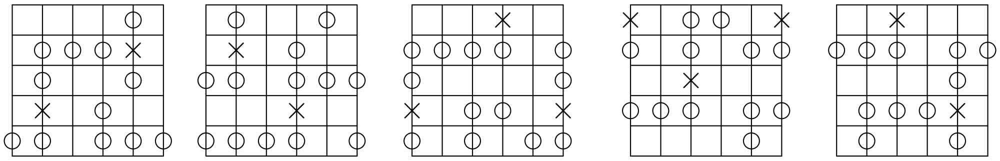
Minor Add 9/11, ♭6 Hypermode [3 ♭5 5 6 7] [I∆]



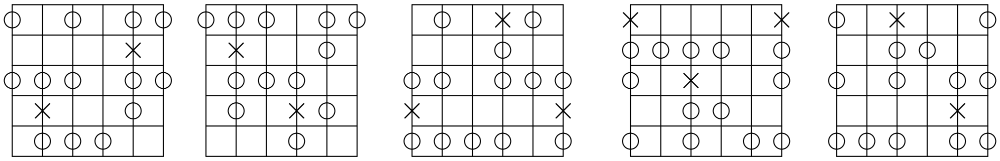
Minor Add 9/11, ♭5 Hypermode [♭2 ♭5 ♭6 6 7]



Minor Add 9/11, 3 Hypermode [♭2 ♭3 ♭6 ♭7 7]

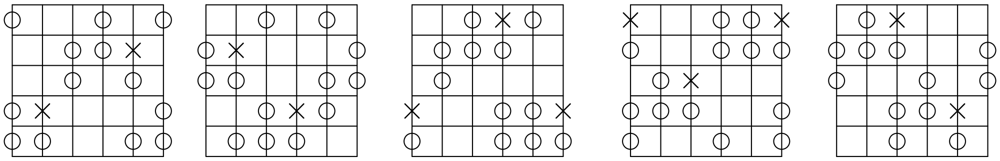


Minor Add 9/11, ♭2 Hypermode [♭2 2 3 ♭5 7] [I∆]

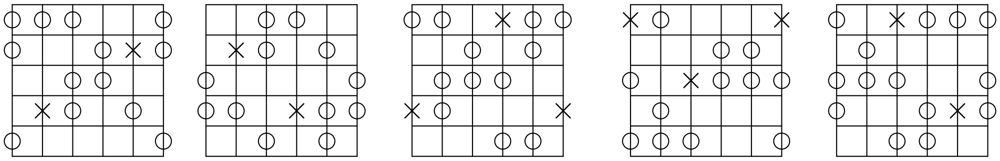


Minor Add 9/♯11

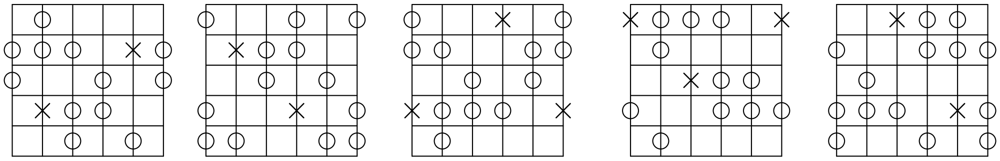
Minor Add 9/♯11, 7 Hypermode [♭2 ♭3 3 5 ♭6] **[I7, I∆]**



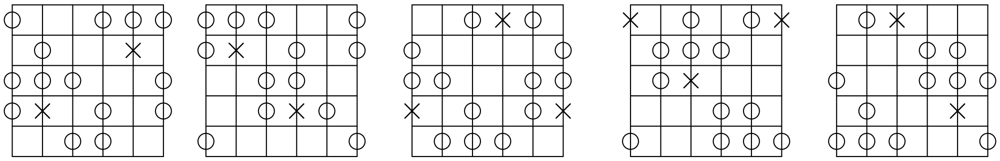
Minor Add 9/♯11, ♭7 Hypermode [2 3 4 ♭6 6] **[I+]**



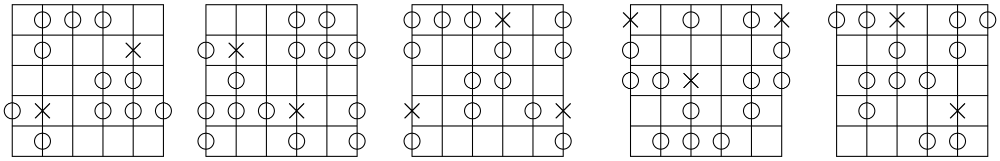
Minor Add 9/♯11, 6 Hypermode [♭3 4 ♭5 6 ♭7] **[I∅]**



Minor Add 9/♯11, ♭6 Hypermode [3 ♭5 5 ♭7 7] **[I7, I∆]**

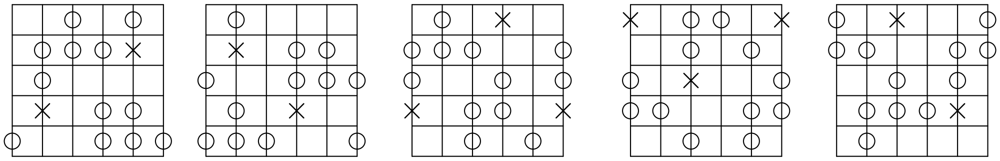


Minor Add 9/♯11, 4 Hypermode [♭2 2 5 6 ♭7]



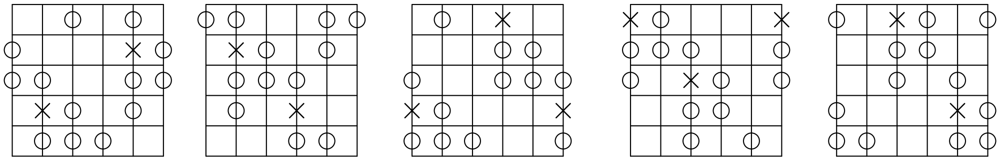
Minor Add 9/♯11, 3 Hypermode

[2 ♭3 ♭6 ♭7 7]



Minor Add 9/♯11, ♭2 Hypermode

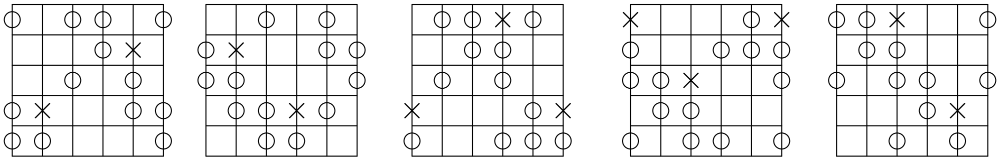
[♭2 2 4 ♭5 7]



Minor Add ♭9/♯11

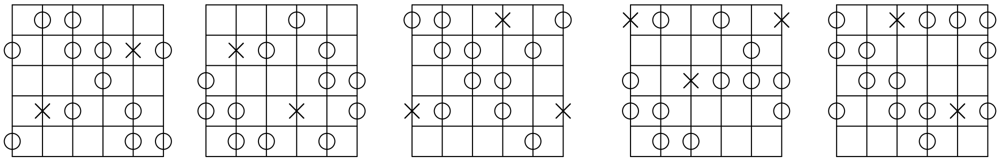
Minor Add ♭9/♯11, 7 Hypermode

[♭2 2 3 5 ♭6] **[I7, I∆]**



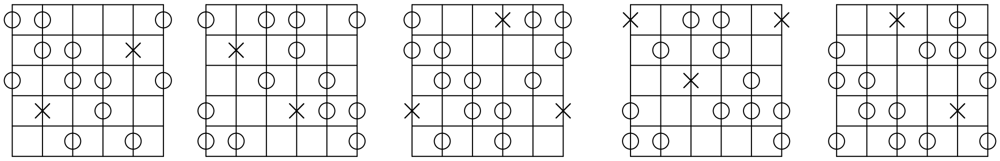
Minor Add ♭9/♯11, ♭7 Hypermode

[2 ♭3 4 ♭6 6]

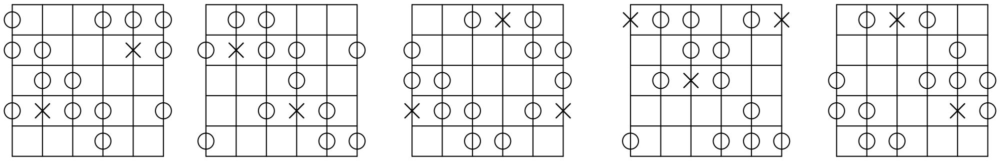


Minor Add ♭9/♯11, 6 Hypermode

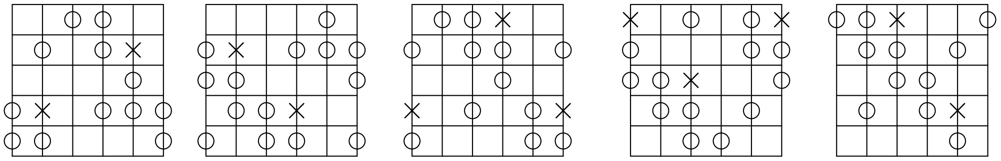
[♭3 3 ♭5 6 ♭7] **[I7]**



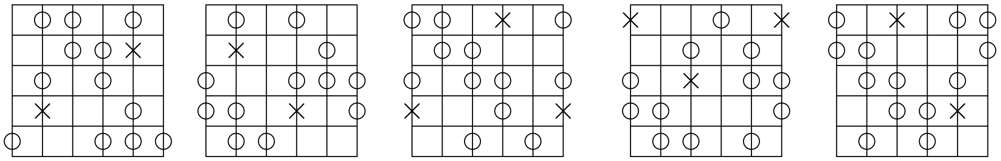
Minor Add ♭9/♯11, ♭6 Hypermode [3 4 5 ♭7 7] [I7, IΔ]



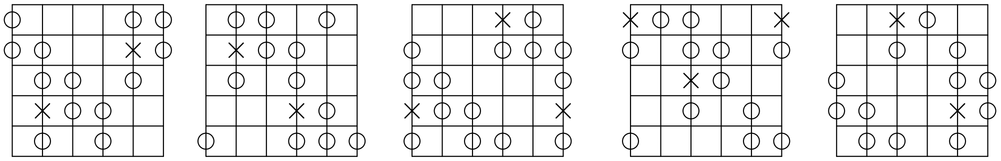
Minor Add ♭9/♯11, 4 Hypermode [♭2 2 5 ♭6 ♭7]



Minor Add ♭9/♯11, 3 Hypermode [2 ♭3 ♭6 6 7]

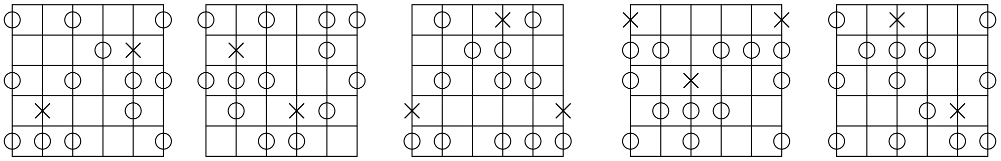


Minor Add ♭9/♯11, 2 Hypermode [♭2 3 4 ♭7 7] [I7, IΔ]

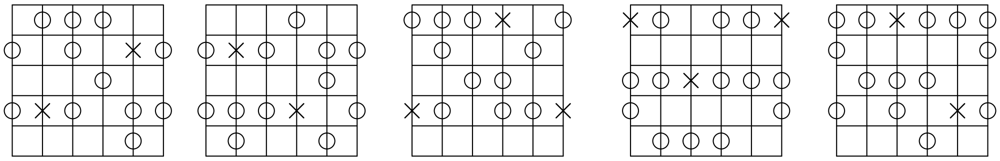


Minor Add ♭9/11

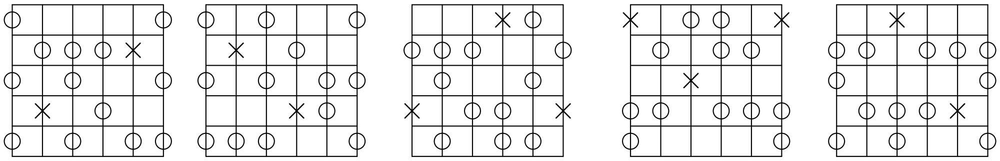
Minor Add ♭9/11, 7 Hypermode [♭2 2 3 ♭5 ♭6] [I+]



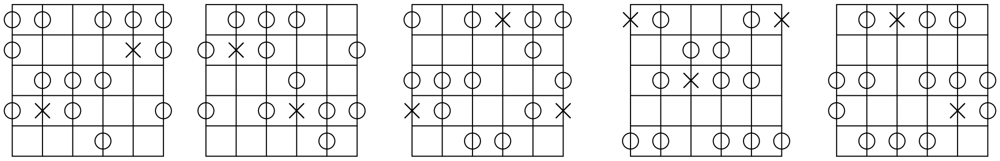
Minor Add ♭9/11, ♭7 Hypermode [2 ♭3 4 5 6] [**Im7, ImΔ**]



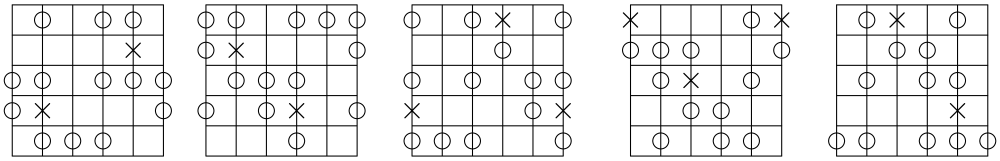
Minor Add ♭9/11, 6 Hypermode [♭3 3 ♭5 ♭6 ♭7] [**I7, I+**]



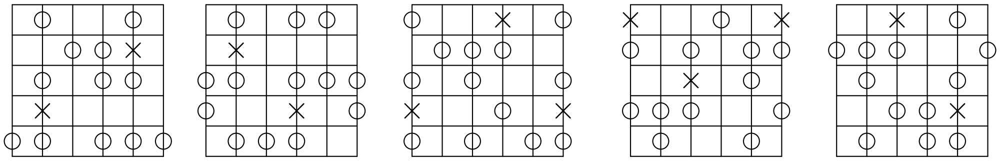
Minor Add ♭9/11, ♭6 Hypermode [3 4 5 6 7] [**IΔ**]



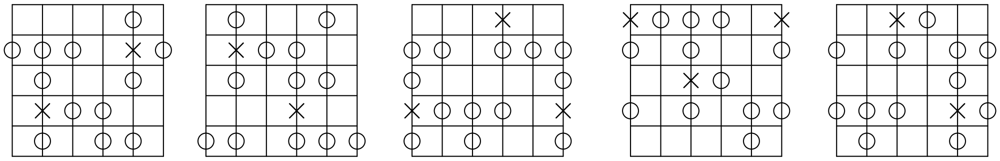
Minor Add ♭9/11, ♭5 Hypermode [♭2 ♭5 5 6 7]



Minor Add ♭9/11, 3 Hypermode [♭2 ♭3 ♭6 6 7]



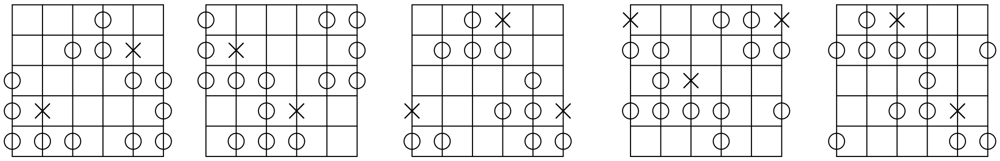
Minor Add ♭9/11, 2 Hypermode [♭2 ♭3 4 ♭7 7]



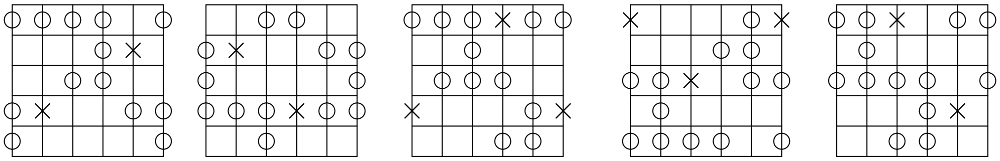
5.1.3 Based on a Suspended Triad

Sus 2 Add 11/♯11

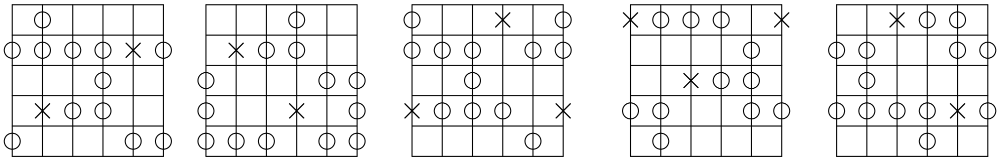
Sus 2 Add 11/♯11, 7 Hypermode [♭2 ♭3 ♭5 5 ♭6] **[Im7, ImΔ]**



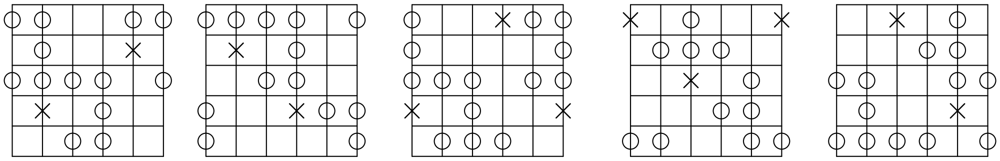
Sus 2 Add 11/♯11, ♭7 Hypermode [2 3 5 ♭6 6] **[I7, IΔ]**



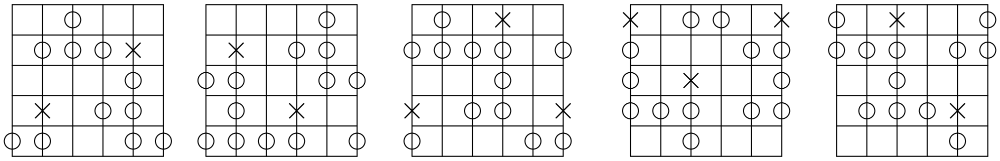
Sus 2 Add 11/♯11, 6 Hypermode [♭3 4 ♭6 6 ♭7]



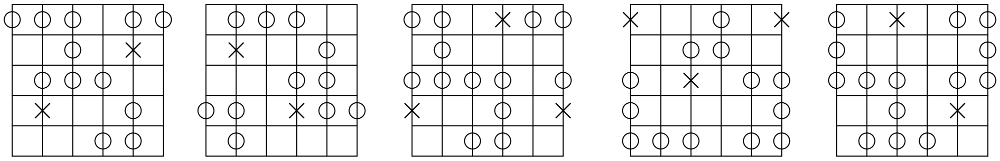
Sus 2 Add 11/♯11, ♭6 Hypermode [3 ♭5 6 ♭7 7] **[I7, IΔ]**



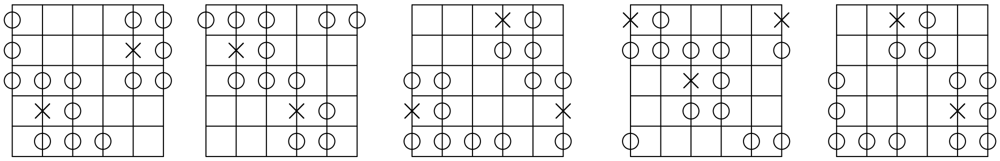
Sus 2 Add 11/♯11, 3 Hypermode [♭2 2 ♭3 ♭6 ♭7]



Sus 2 Add 11/♯11, ♭3 Hypermode [2 ♭3 3 6 7] [IΔ]

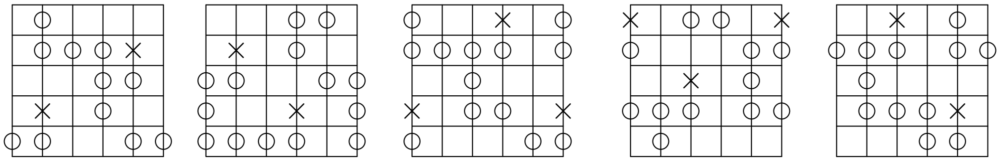


Sus 2 Add 11/♯11, ♭2 Hypermode [♭2 3 4 ♭5 7] [IΔ]

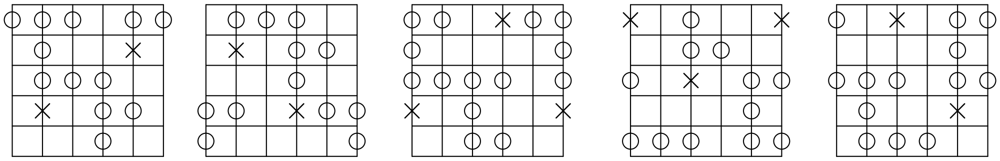


Sus 2 Add ♭13/♮13

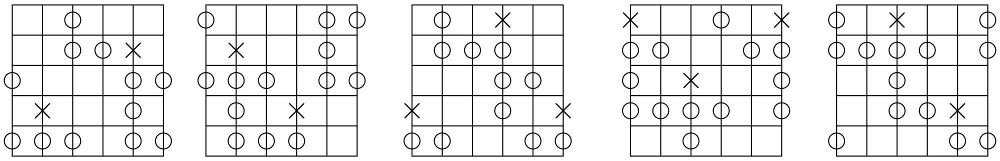
Sus 2 Add ♭13/♮13, 7 Hypermode [♭2 ♭3 ♭6 6 ♭7]



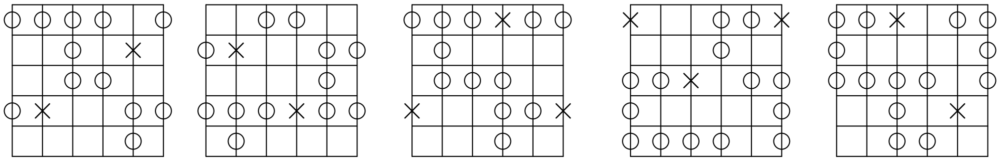
Sus 2 Add ♭13/♮13, ♭7 Hypermode [2 3 6 ♭7 7] [I7, IΔ]



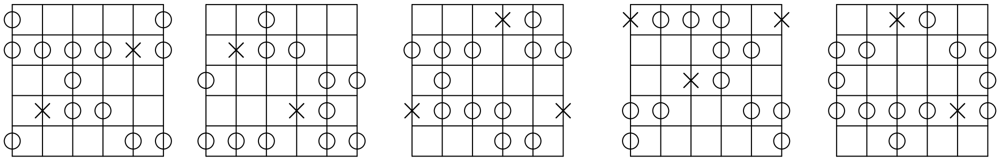
Sus 2 Add ♭13/♮13, ♭5 Hypermode [♭2 2 ♭3 ♭5 ♭6]



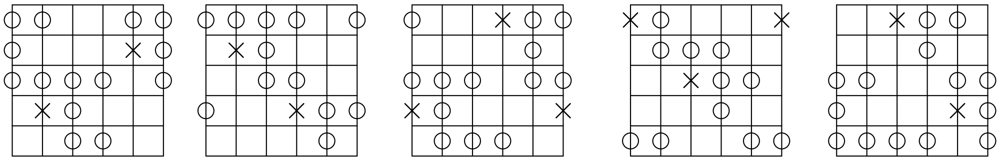
Sus 2 Add ♭13/♮13, 4 Hypermode [2 ♭3 3 5 6] [I7, IΔ]



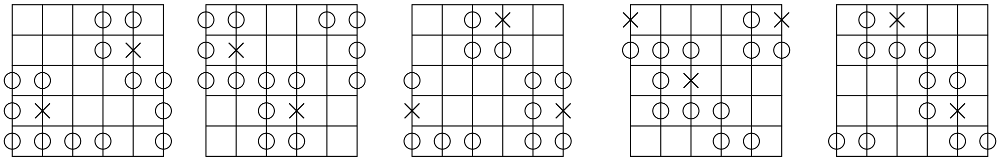
Sus 2 Add ♭13/♮13, 3 Hypermode [♭3 3 4 ♭6 ♭7] [I7, I+]



Sus 2 Add ♭13/♮13, ♭3 Hypermode [3 4 ♭5 6 7] [IΔ]

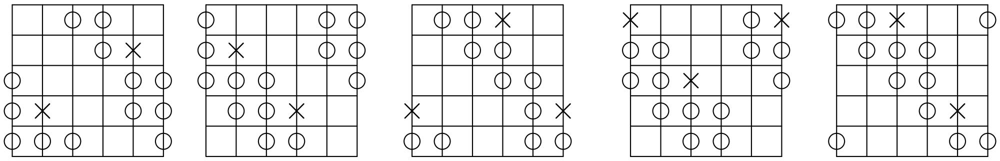


Sus 2 Add ♭13/♮13, ♭2 Hypermode [♭2 ♭5 5 ♭6 7]

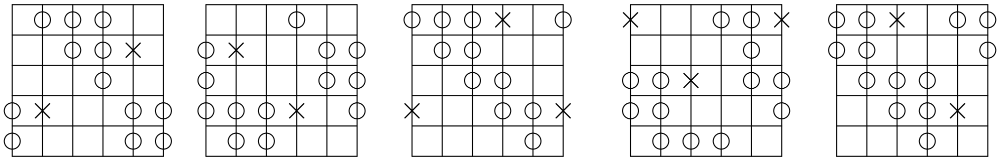


Sus ♭2 Add 11/♯11

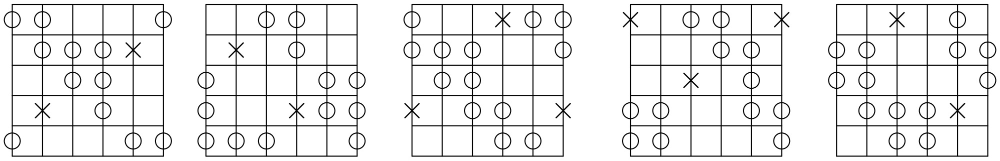
Sus ♭2 Add 11/♯11, 7 Hypermode [♭2 2 ♭5 5 ♭6]



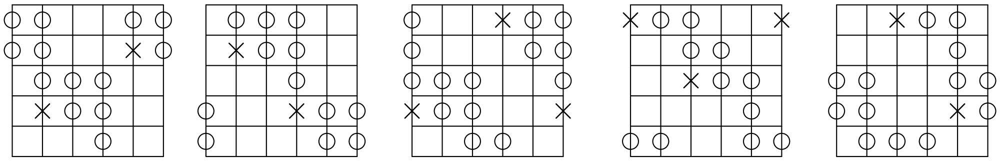
Sus ♭2 Add 11/♯11, ♭7 Hypermode [2 ♭3 5 ♭6 6] [Im7, ImΔ]



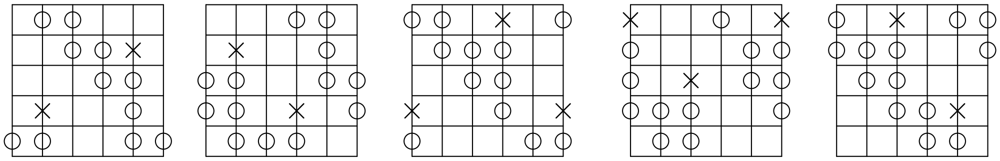
Sus ♭2 Add 11/♯11, 6 Hypermode [♭3 3 ♭6 6 ♭7] [I7, I+]



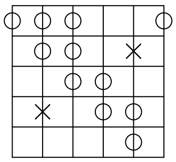
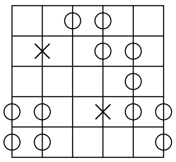
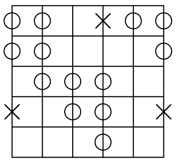
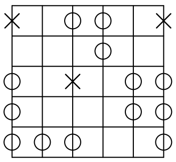
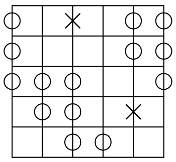
Sus ♭2 Add 11/♯11, ♭6 Hypermode [3 4 6 ♭7 7] [I7, IΔ]



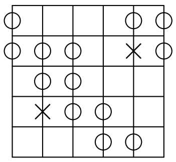
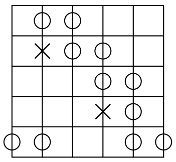
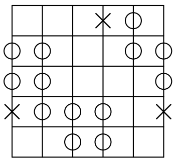
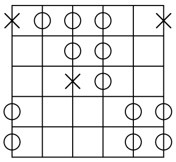
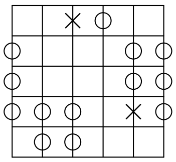
Sus ♭2 Add 11/♯11, 3 Hypermode [♭2 2 ♭3 ♭6 6]



Sus ♭2 Add 11/♯11, ♭3 Hypermode [2 ♭3 3 6 ♭7] [I7]

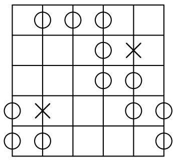
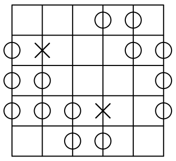
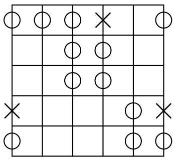
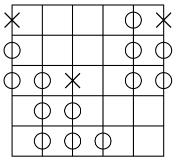
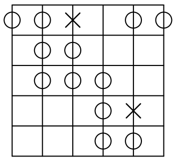






Sus ♭2 Add 11/♯11, 2 Hypermode [♭3 3 4 ♭7 7] [I7, IΔ]

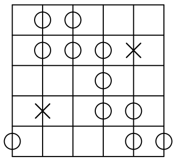
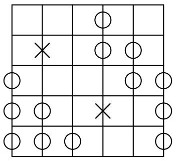
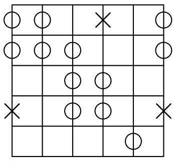
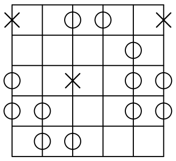
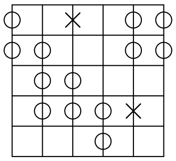






Sus ♭2 Add ♯11/♭13

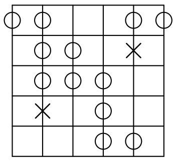
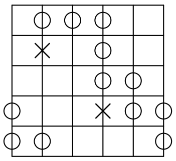
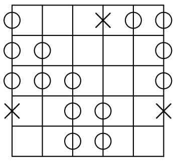
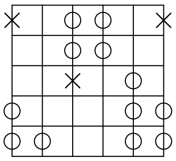
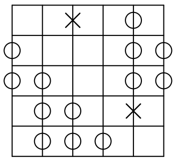
Sus ♭2 Add ♯11/♭13, 7 Hypermode [♭2 2 5 ♭6 6]

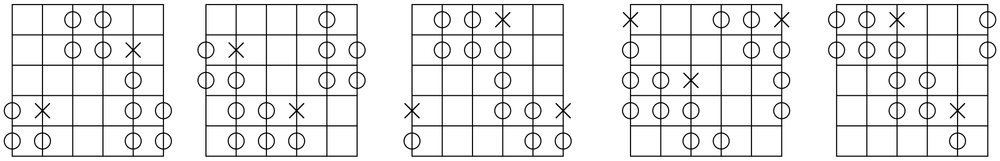
Sus ♭2 Add ♯11/♭13, ♭7 Hypermode [2 ♭3 ♭6 6 ♭7]

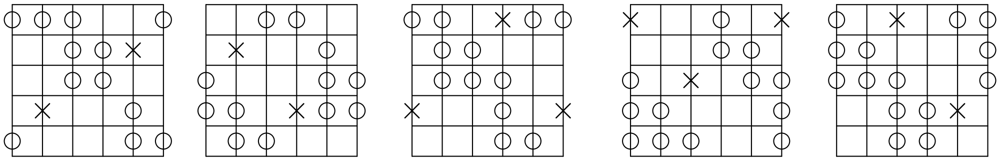
Sus ♭2 Add ♯11/♭13, 6 Hypermode [♭3 3 6 ♭7 7] [I7, IΔ]

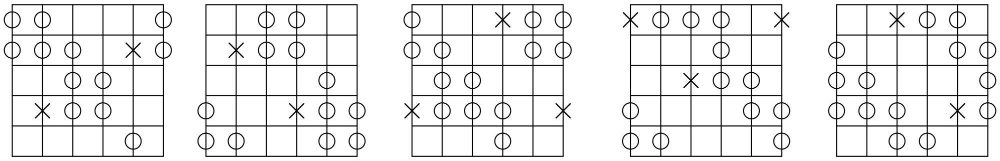
Sus ♭2 Add ♯11/♭13, 4 Hypermode [♭2 2 ♭3 5 ♭6] **[Im7, ImΔ]**



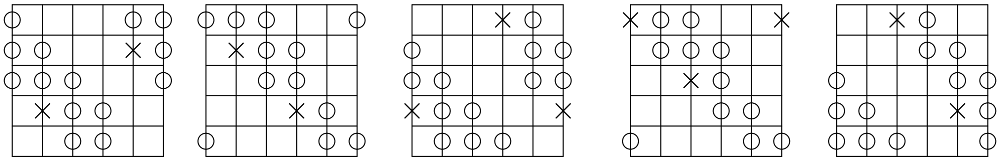
Sus ♭2 Add ♯11/♭13, 3 Hypermode [2 ♭3 3 ♭6 6] **[I+]**



Sus ♭2 Add ♯11/♭13, ♭3 Hypermode [♭3 3 4 6 ♭7] **[I7]**



Sus ♭2 Add ♯11/♭13, 2 Hypermode [3 4 ♭5 ♭7 7] **[I7, IΔ]**

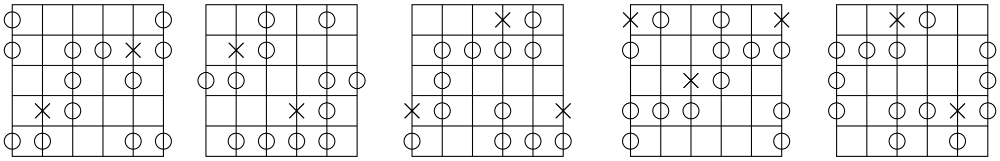


5.2 With Largest Interval an Augmented Fourth

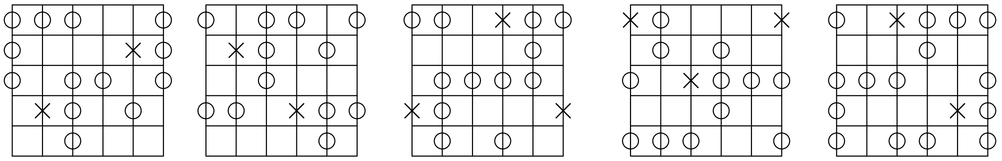
5.2.1 Based on a Diminished Triad

Diminished Add 9/♭11

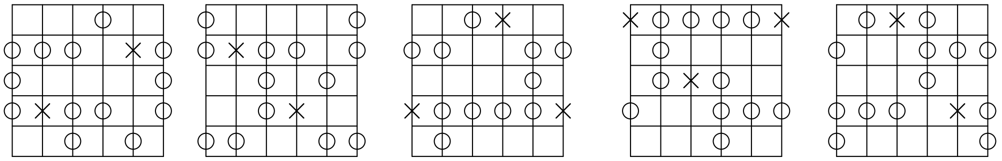
Diminished Add 9/♭11, 7 Hypermode [♭2 ♭3 3 4 ♭6] **[I+]**



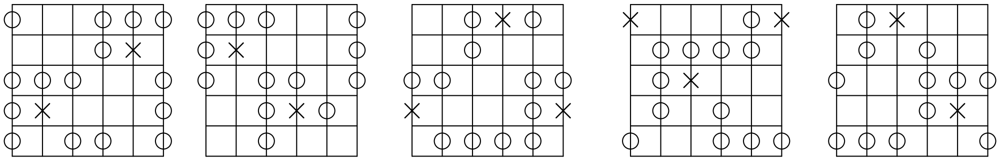
Diminished Add 9/♭11, ♭7 Hypermode [2 3 4 ♭5 6]



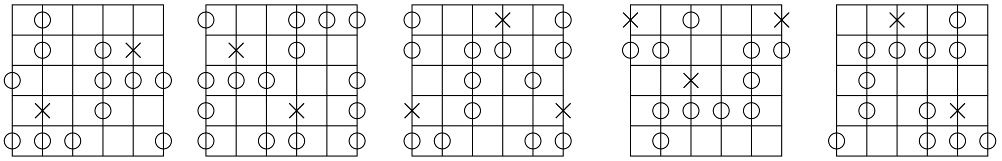
Diminished Add 9/♭11, 6 Hypermode [♭3 4 ♭5 5 ♭7] **[Im7]**



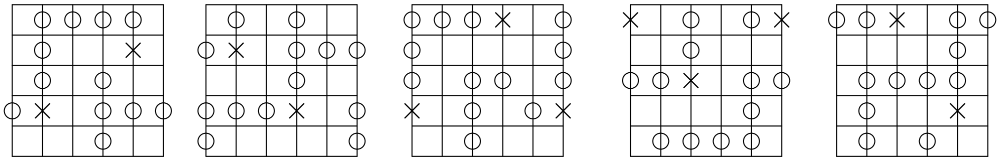
Diminished Add 9/♭11, ♭6 Hypermode [3 ♭5 5 ♭6 7] **[I∆]**



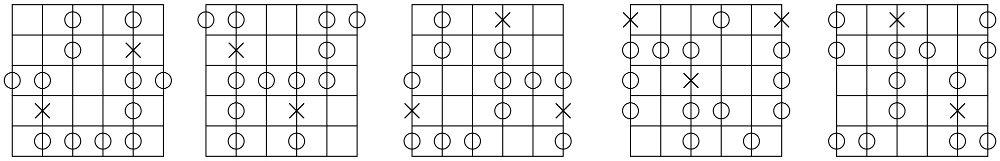
Diminished Add 9/♭11, ♭5 Hypermode [♭2 ♭5 ♭6 6 ♭7]



Diminished Add 9/♭11, 4 Hypermode [2 5 6 ♭7 7]

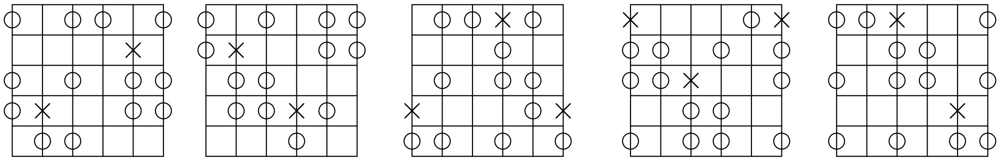


Diminished Add 9/♭11, ♭2 Hypermode [♭2 2 ♭3 ♭5 7]

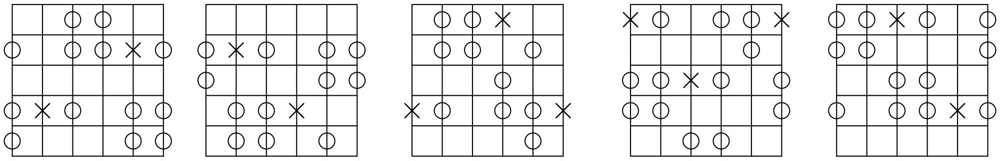


Diminished Add ♭9/11

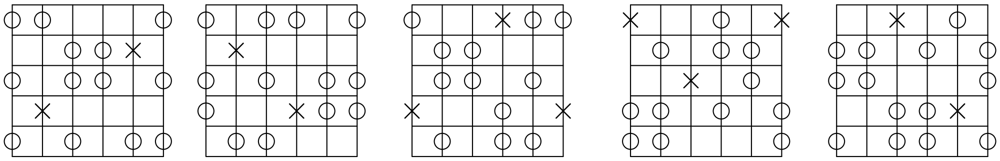
Diminished Add ♭9/11, 7 Hypermode [♭2 2 3 ♭5 5] [I7, IΔ]



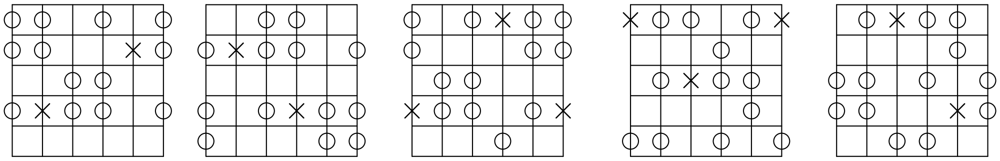
Diminished Add ♭9/11, ♭7 Hypermode [2 ♭3 4 5 ♭6] [Im7, ImΔ]



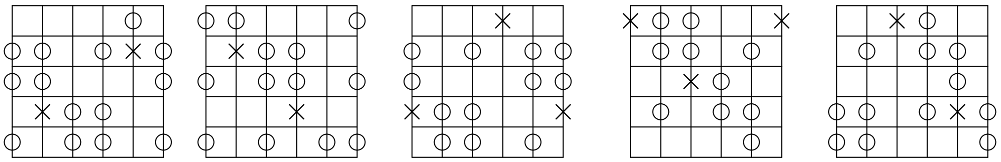
Diminished Add ♭9/11, 6 Hypermode [♭3 3 ♭5 ♭6 6] [I+]



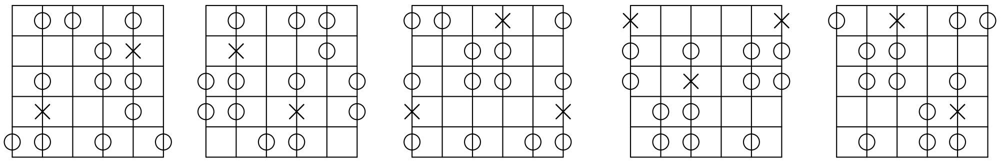
Diminished Add ♭9/11, ♭6 Hypermode [3 4 5 6 ♭7] [I7]



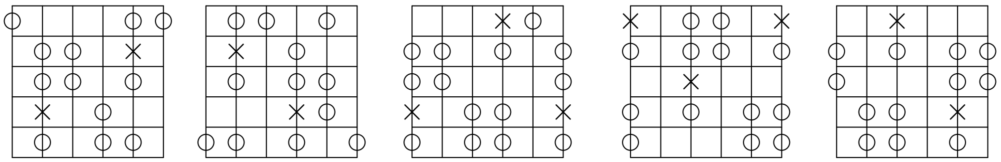
Diminished Add ♭9/11, 5 Hypermode [4 ♭5 ♭6 ♭7 7]



Diminished Add ♭9/11, 3 Hypermode [♭2 2 ♭6 6 7]

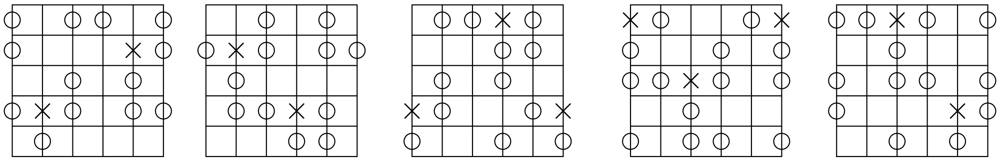


Diminished Add ♭9/11, 2 Hypermode [♭2 ♭3 3 ♭7 7] **[I7, I∆]**

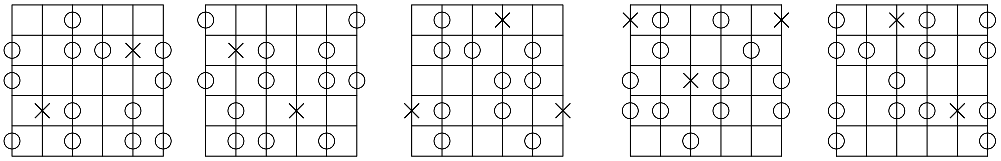


Diminished Add ♭9/♭11

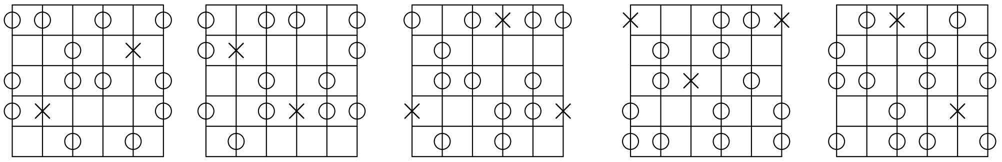
Diminished Add ♭9/♭11, 7 Hypermode [♭2 2 3 4 5] **[I7, I∆]**



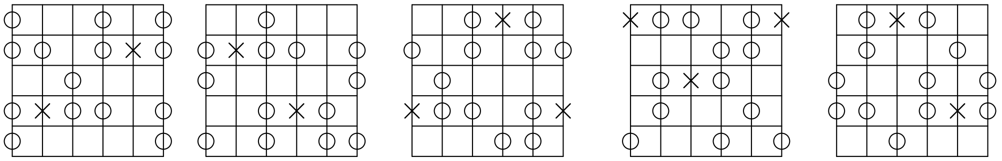
Diminished Add ♭9/♭11, ♭7 Hypermode [2 ♭3 4 ♭5 ♭6]



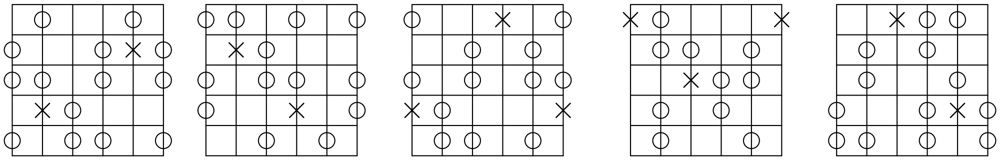
Diminished Add ♭9/♭11, 6 Hypermode [♭3 3 ♭5 5 6] **[I7, IΔ]**



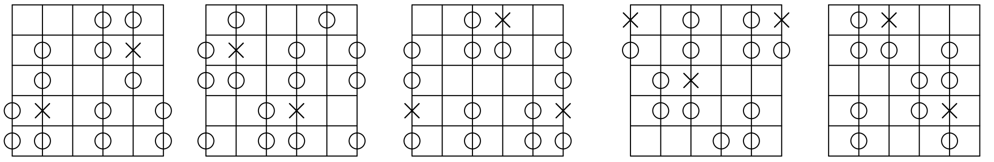
Diminished Add ♭9/♭11, ♭6 Hypermode [3 4 5 ♭6 ♭7] **[I7]**



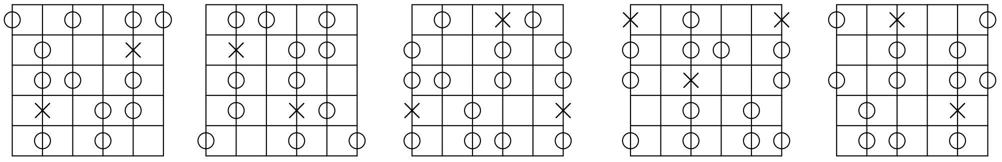
Diminished Add ♭9/♭11, 5 Hypermode [4 ♭5 ♭6 6 7]



Diminished Add ♭9/♭11, 4 Hypermode [♭2 5 ♭6 ♭7 7]



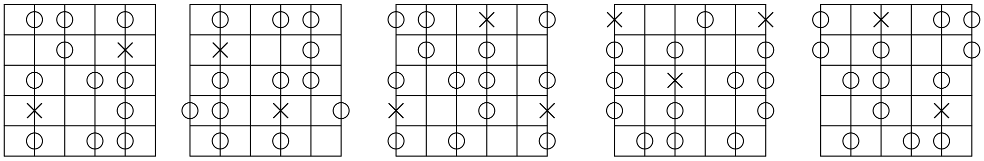
Diminished Add ♭9/♭11, 2 Hypermode [♭2 2 3 ♭7 7] **[I7, IΔ]**



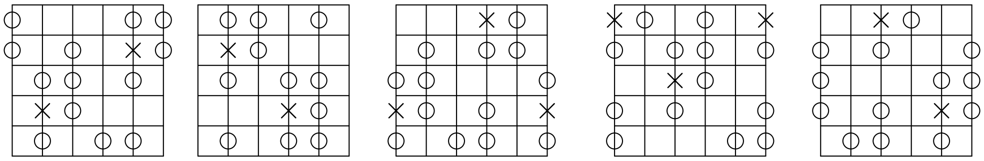
5.2.2 Based on a Suspended Triad

Sus ♭2 Δ Add 13

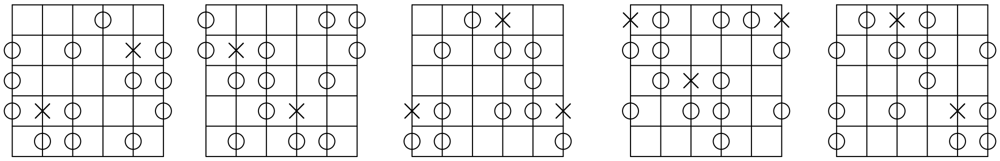
Sus ♭2 Δ Add 13, ♭7 Hypermode [♭2 2 ♭3 6 7]



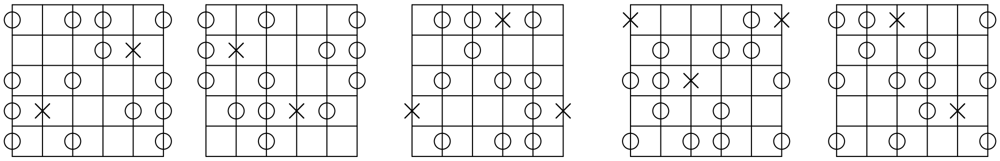
Sus ♭2 Δ Add 13, ♭6 Hypermode [♭2 ♭3 3 4 7] **[IΔ]**



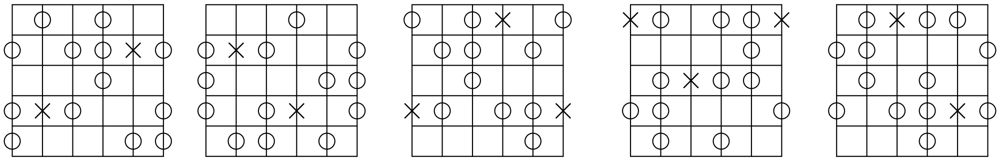
Sus ♭2 Δ Add 13, ♭5 Hypermode [♭2 ♭3 4 ♭5 5] **[Im7, ImΔ]**



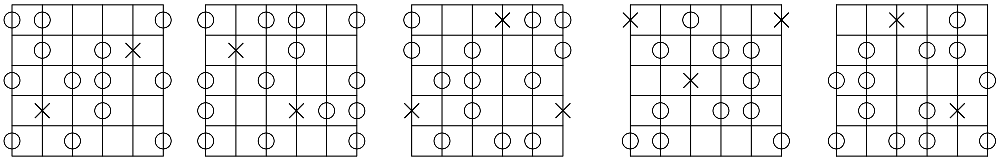
Sus ♭2 Δ Add 13, 4 Hypermode [2 3 ♭5 5 ♭6] **[I7, IΔ]**



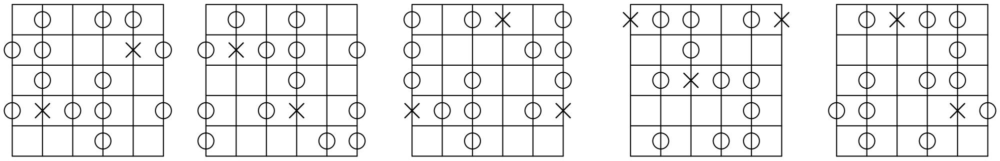
Sus ♭2 Δ Add 13, 3 Hypermode [♭3 4 5 ♭6 6] **[Im7, ImΔ]**



Sus ♭2 Δ Add 13, ♭3 Hypermode [3 ♭5 ♭6 6 ♭7] **[I7, I+]**

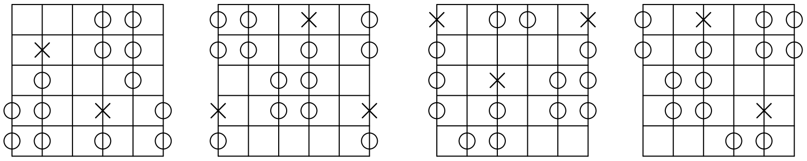


Sus ♭2 Δ Add 13, 2 Hypermode [4 5 6 ♭7 7]

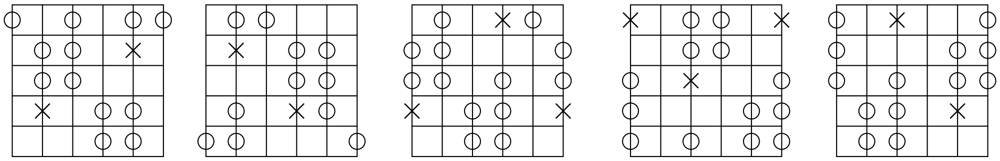


Sus ♭2 Δ Add ♭13

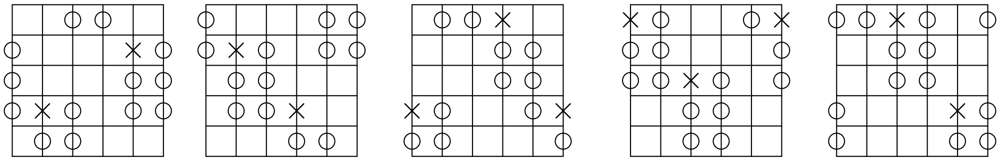
Sus ♭2 Δ Add ♭13, ♭7 Hypermode [♭2 2 ♭3 6 ♭7]



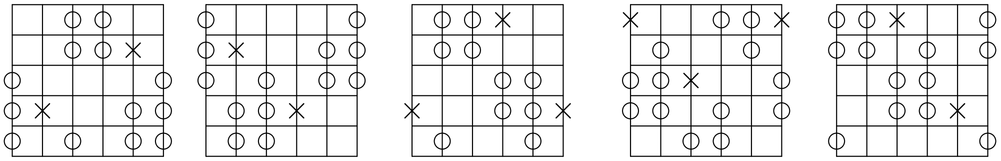
Sus ♭2 Δ Add ♭13, 6 Hypermode [2 ♭3 3 ♭7 7] **[I7, IΔ]**



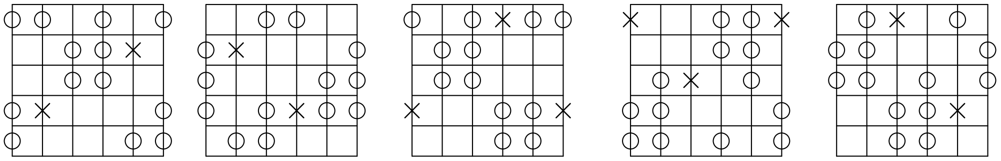
Sus ♭2 Δ Add ♭13, ♭5 Hypermode [♭2 2 4 ♭5 5]



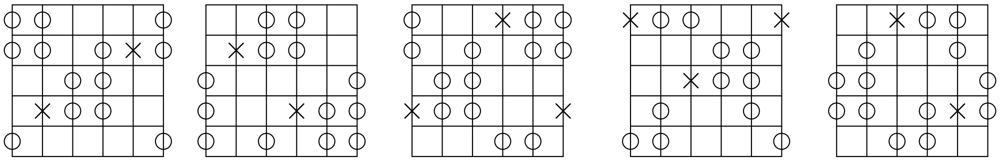
Sus ♭2 Δ Add ♭13, 4 Hypermode [2 ♭3 ♭5 5 ♭6] **[Im7, ImΔ]**



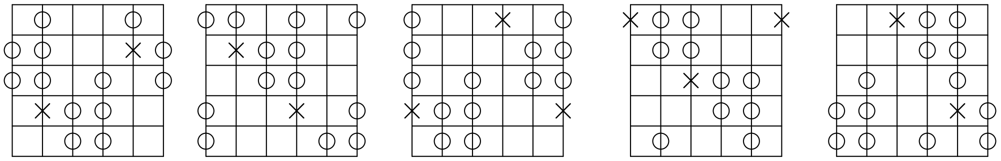
Sus ♭2 Δ Add ♭13, 3 Hypermode [♭3 3 5 ♭6 6] **[I7, IΔ]**



Sus ♭2 Δ Add ♭13, ♭3 Hypermode [3 4 ♭6 6 ♭7] **[I7, I+]**

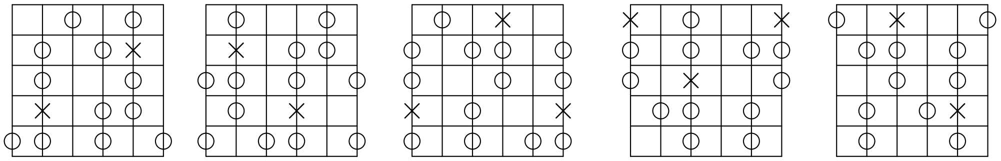


Sus ♭2 Δ Add ♭13, 2 Hypermode [4 ♭5 6 ♭7 7]

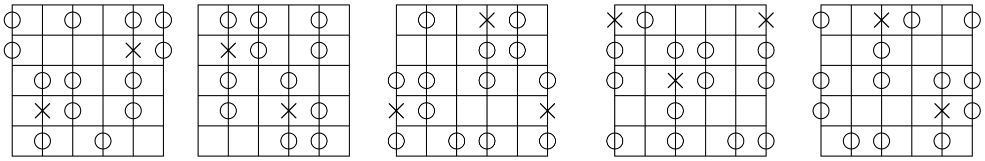


Sus ♭2 ♭7 Add 13

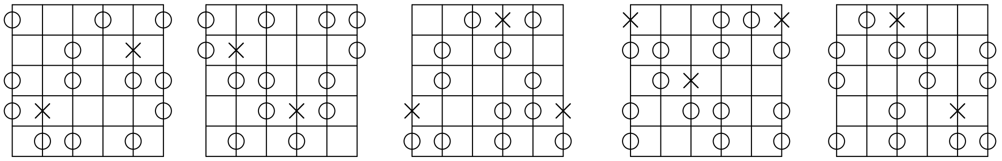
Sus ♭2 ♭7 Add 13, 7 Hypermode [♭2 2 ♭6 ♭7 7]



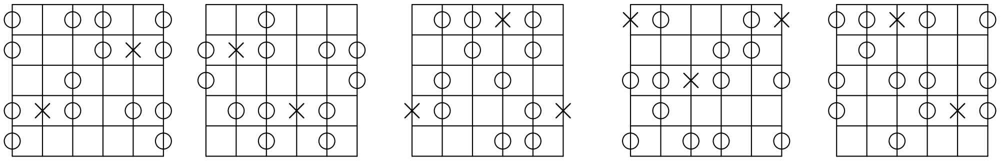
Sus ♭2 ♭7 Add 13, ♭6 Hypermode [♭2 2 3 4 7] [I∆]



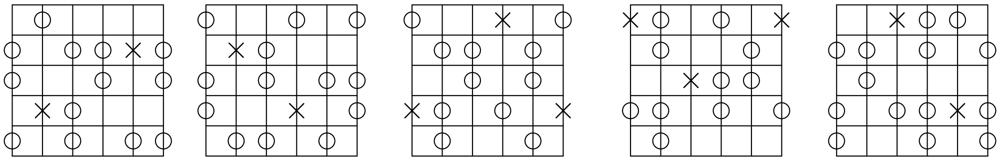
Sus ♭2 ♭7 Add 13, ♭5 Hypermode [♭2 ♭3 3 ♭5 5] [I7, I∆]



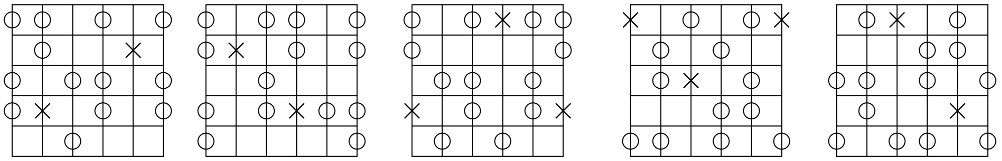
Sus ♭2 ♭7 Add 13, 4 Hypermode [2 3 4 5 ♭6] [I7, I∆]



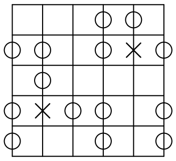
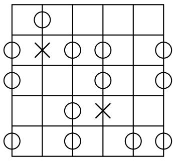
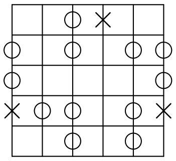
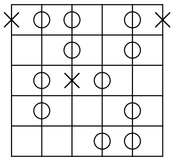
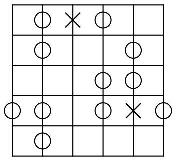
Sus ♭2 ♭7 Add 13, 3 Hypermode [♭3 4 ♭5 ♭6 6] [I○]



Sus ♭2 ♭7 Add 13, ♭3 Hypermode [3 ♭5 5 6 ♭7] [I7]

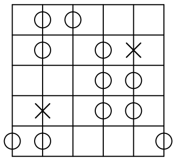
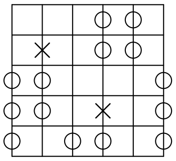
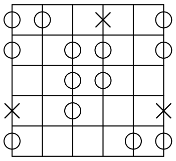
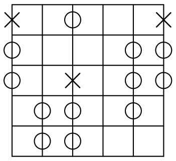
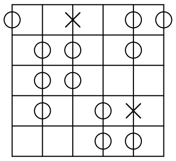


Sus ♭2 ♭7 Add 13, 2 Hypermode [4 5 ♭6 ♭7 7]

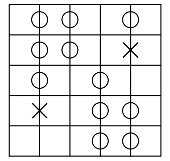
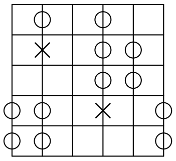
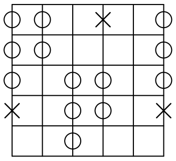
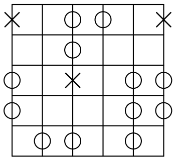
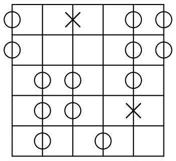






Sus ♭2 Add ♭13/♮13

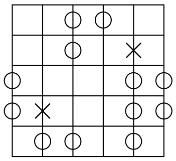
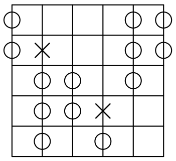
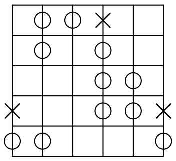
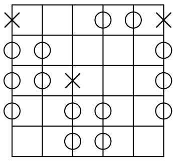
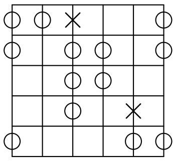
Sus ♭2 Add ♭13/♮13, 7 Hypermode [♭2 2 ♭6 6 ♭7]

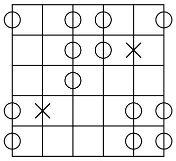
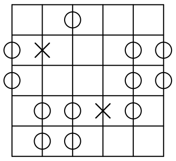
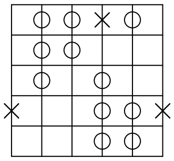
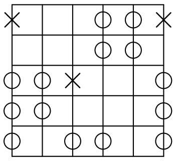
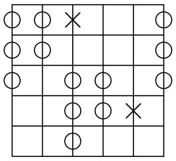
Sus ♭2 Add ♭13/♮13, ♭7 Hypermode [2 ♭3 6 ♭7 7]

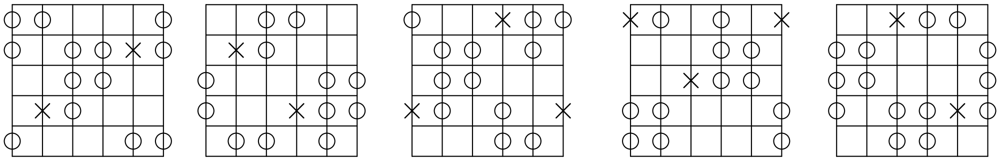
Sus ♭2 Add ♭13/♮13, ♭5 Hypermode [♭2 2 ♭3 ♭5 5] **[Im7, ImΔ]**

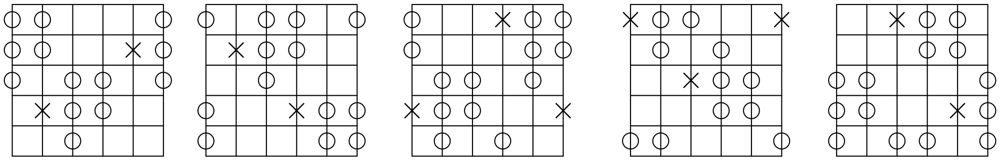
Sus ♭2 Add ♭13/♮13, 4 Hypermode [2 ♭3 3 5 ♭6] **[I7, IΔ]**

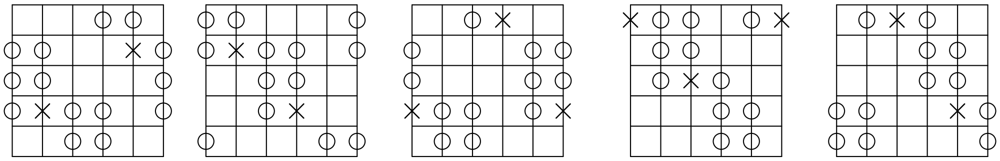
Sus ♭2 Add ♭13/♮13, 3 Hypermode [♭3 3 4 ♭6 6] [I+]



Sus ♭2 Add ♭13/♮13, ♭3 Hypermode [3 4 ♭5 6 ♭7] [I7]

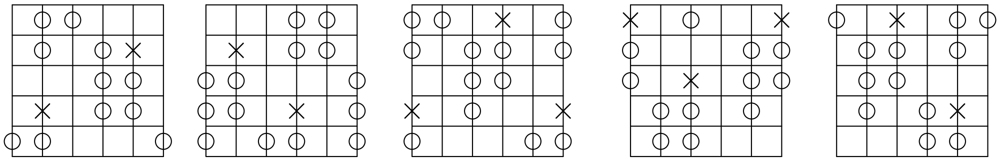


Sus ♭2 Add ♭13/♮13, 2 Hypermode [4 ♭5 5 ♭7 7]

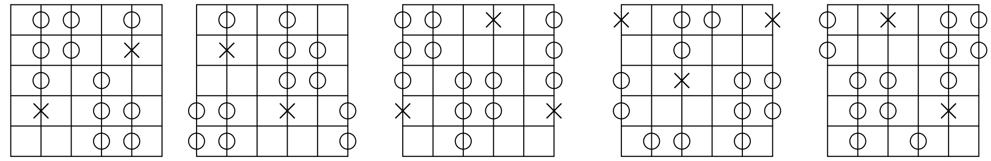


Sus ♯4 ∆ Add ♭13

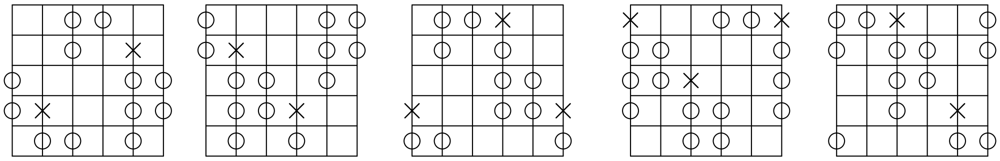
Sus ♯4 ∆ Add ♭13, ♭7 Hypermode [♭2 2 ♭6 6 ♭7]



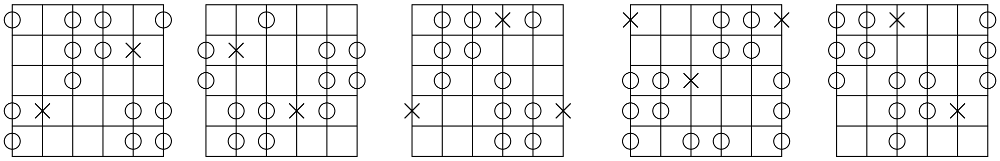
Sus ♯4 ∆ Add ♭13, 6 Hypermode [2 ♭3 6 ♭7 7]



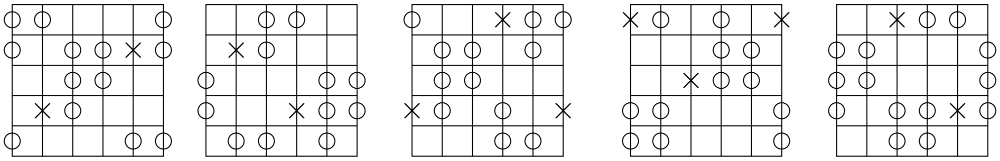
Sus ♯4 Δ Add ♭13, 4 Hypermode [♭2 2 ♭3 ♭5 5] **[Im7, ImΔ]**



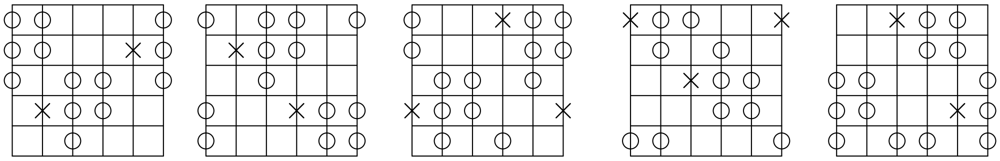
Sus ♯4 Δ Add ♭13, 3 Hypermode [2 ♭3 3 5 ♭6] **[I7, IΔ]**



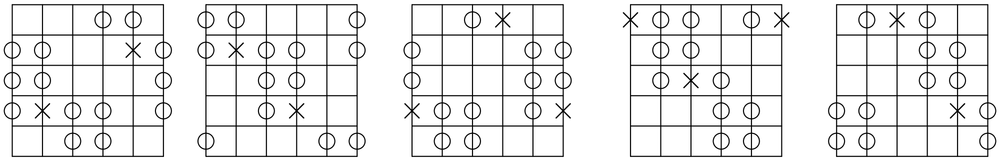
Sus ♯4 Δ Add ♭13, ♭3 Hypermode [♭3 3 4 ♭6 6] **[I+]**



Sus ♯4 Δ Add ♭13, 2 Hypermode [3 4 ♭5 6 ♭7] **[I7]**

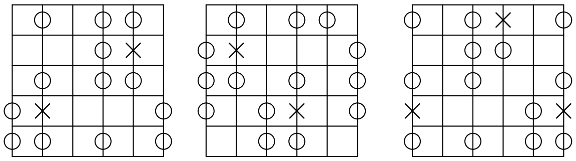


Sus ♯4 Δ Add ♭13, ♭2 Hypermode [4 ♭5 5 ♭7 7]

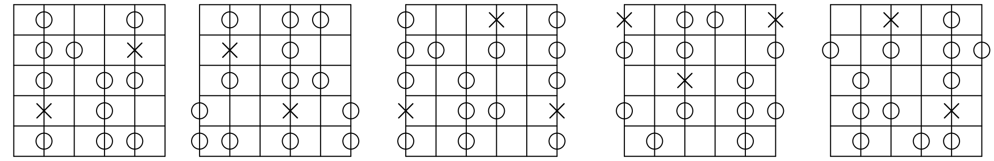


Sus ♯4 ♭7 Add ♭13

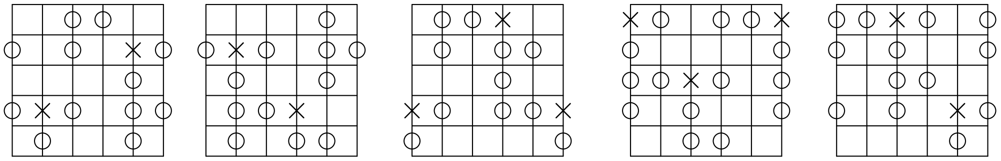
Sus ♯4 ♭7 Add ♭13, 7 Hypermode [♭2 5 ♭6 6 7]



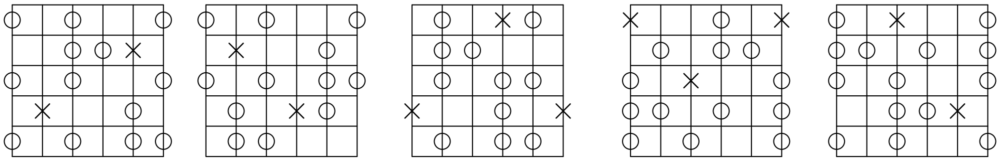
Sus ♯4 ♭7 Add ♭13, 6 Hypermode [♭2 ♭3 6 ♭7 7]



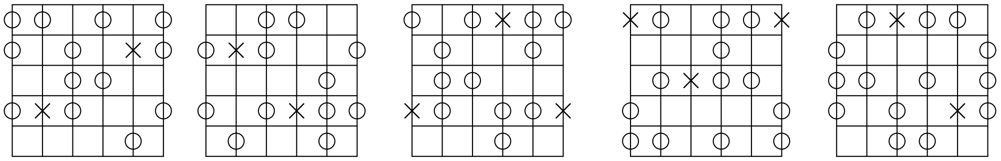
Sus ♯4 ♭7 Add ♭13, 4 Hypermode [♭2 2 ♭3 4 5] [Im7, ImΔ]



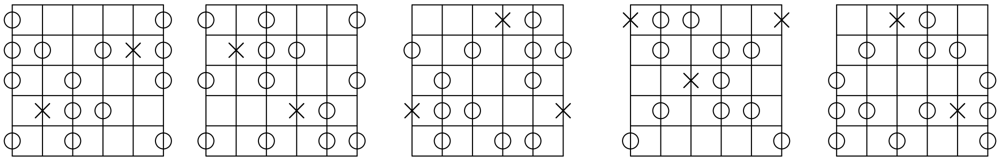
Sus ♯4 ♭7 Add ♭13, 3 Hypermode [2 ♭3 3 ♭5 ♭6] [I+]



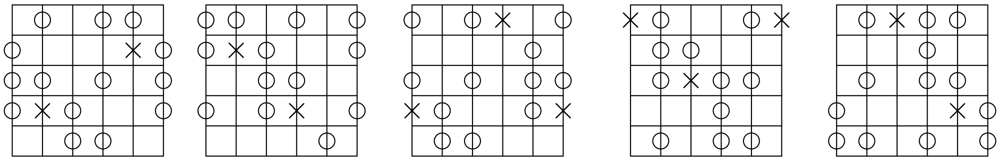
Sus ♯4 ♭7 Add ♭13, ♭3 Hypermode [♭3 3 4 5 6] [I7, IΔ]



Sus ♯4 ♭7 Add ♭13, 2 Hypermode [3 4 ♭5 ♭6 ♭7] **[I7, I+]**



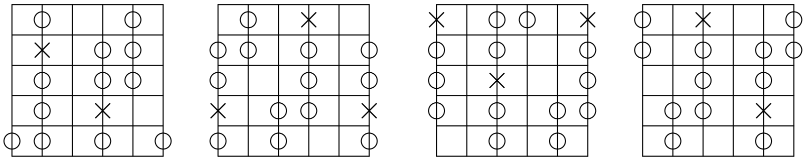
Sus ♯4 ♭7 Add ♭13, ♭2 Hypermode [4 ♭5 5 6 7]



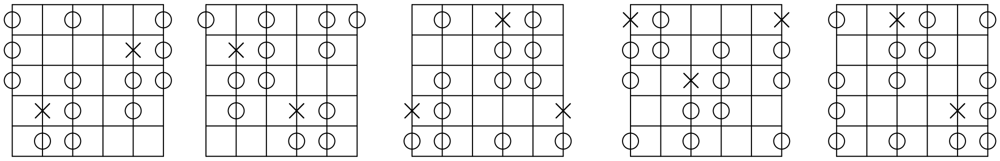
5.3 With Largest Interval a Fifth

Fifth Add ♭6/♭7/♮7

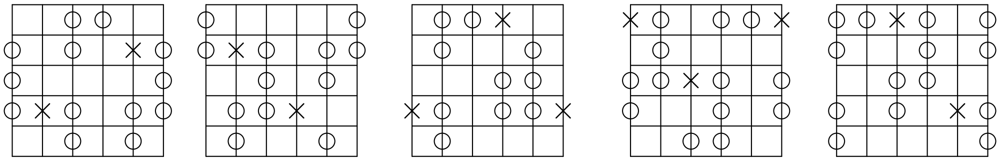
Fifth Add ♭6/♭7/♮7, 6 Hypermode [♭2 2 ♭3 ♭7 7]



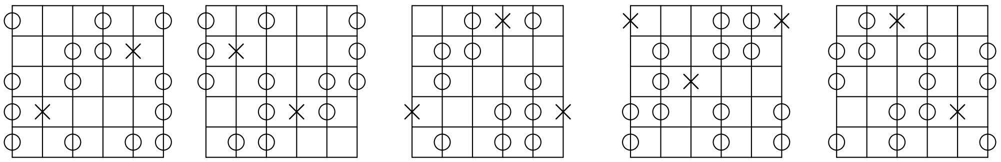
Fifth Add ♭6/♭7/♮7, ♭5 Hypermode [♭2 2 3 4 ♭5]



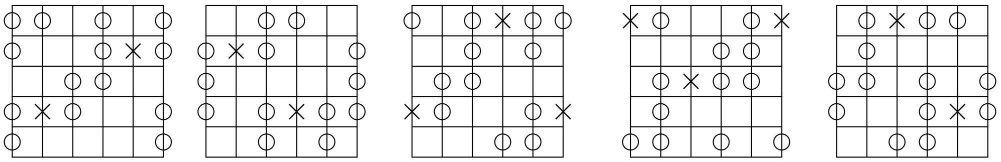
Fifth Add ♭6/♭7/♮7, 4 Hypermode [2 ♭3 4 ♭5 5] **[Im7, ImΔ]**



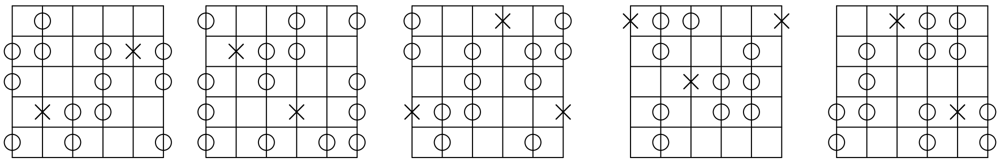
Fifth Add ♭6/♭7/♮7, 3 Hypermode [♭3 3 ♭5 5 ♭6] **[I7, IΔ]**



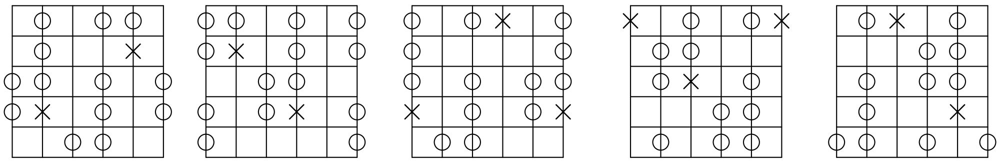
Fifth Add ♭6/♭7/♮7, ♭3 Hypermode [3 4 5 ♭6 6] **[I7, IΔ]**



Fifth Add ♭6/♭7/♮7, 2 Hypermode [4 ♭5 ♭6 6 ♭7]

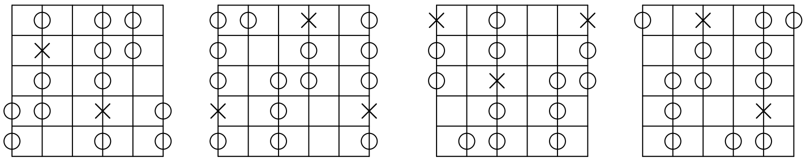


Fifth Add ♭6/♭7/♮7, ♭2 Hypermode [♭5 5 6 ♭7 7]

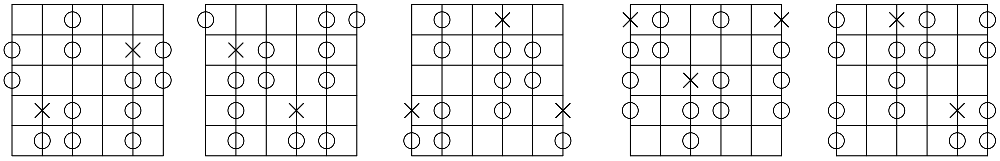


Fifth Add ♭6/♮6/7

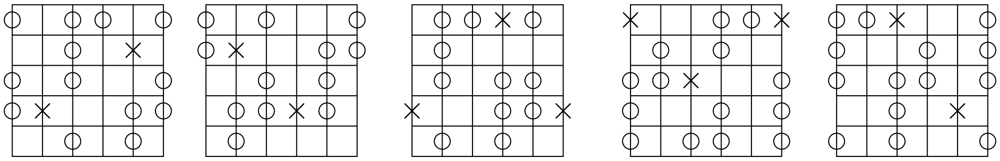
Fifth Add ♭6/♮6/7, ♭7 Hypermode [♭2 2 6 ♭7 7]



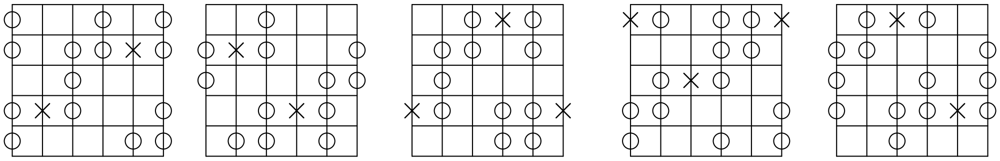
Fifth Add ♭6/♮6/7, ♭5 Hypermode [♭2 2 ♭3 4 ♭5]



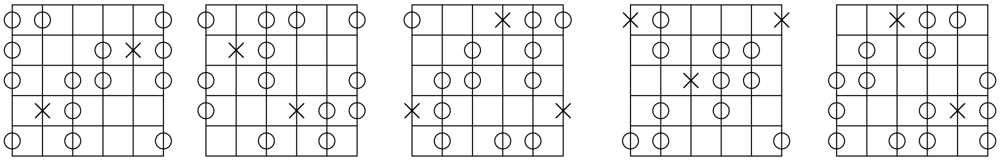
Fifth Add ♭6/♮6/7, 4 Hypermode [2 ♭3 3 ♭5 5] **[I7, IΔ]**



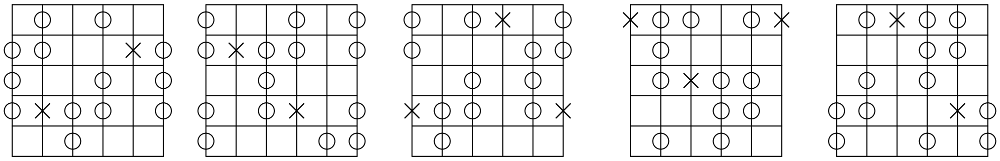
Fifth Add ♭6/♮6/7, 3 Hypermode [♭3 3 4 5 ♭6] **[I7, IΔ]**



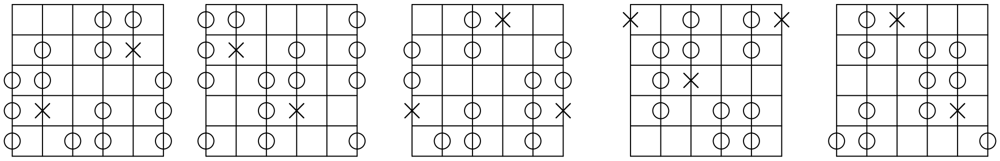
Fifth Add ♭6/♮6/7, ♭3 Hypermode [3 4 ♭5 ♭6 6] **[I+]**



Fifth Add ♭6/♮6/7, 2 Hypermode [4 ♭5 5 6 ♭7]



Fifth Add ♭6/♮6/7, ♭2 Hypermode [♭5 5 ♭6 ♭7 7]

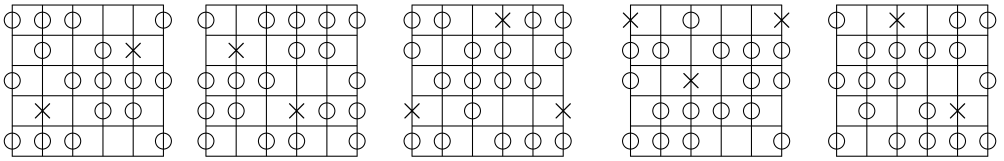


6

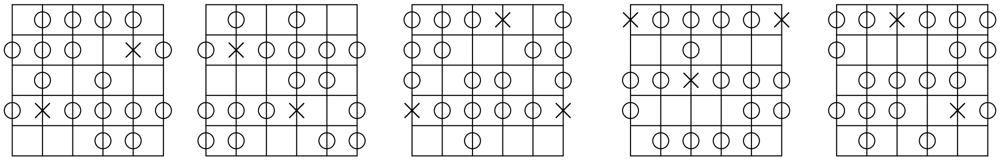
Altered-Note Heptatonics Part 1: The Major Scale

6.1 The Ionian ♭2 (Suryakantam) Scale Group

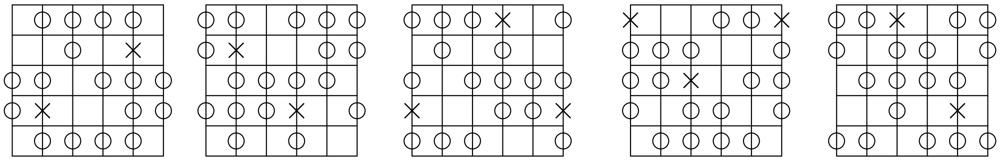
Latangi, ♭7 Hypermode [♭2 2 3 ♭5 ♭6 6 ♭7] **[I7, I+]**



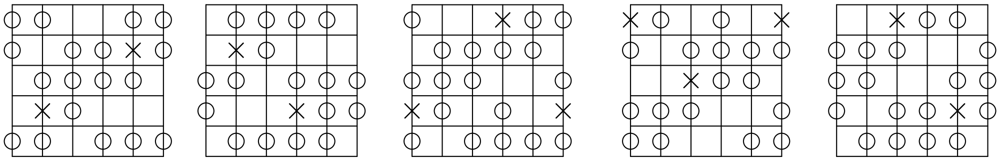
Latangi, 6 Hypermode [2 ♭3 4 5 6 ♭7 7] **[Im7, ImΔ]**



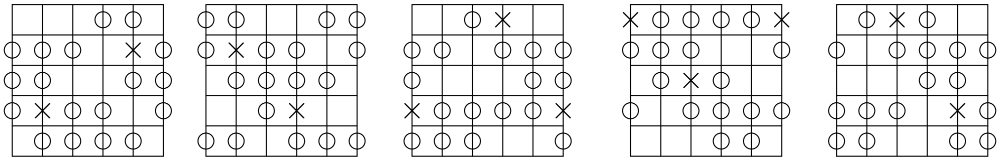
Latangi, 4 Hypermode [♭2 2 ♭3 ♭5 5 6 7] **[ImΔ]**



Latangi, ♭3 Hypermode [♭2 ♭3 3 4 ♭6 6 7] **[IΔ, I+]**

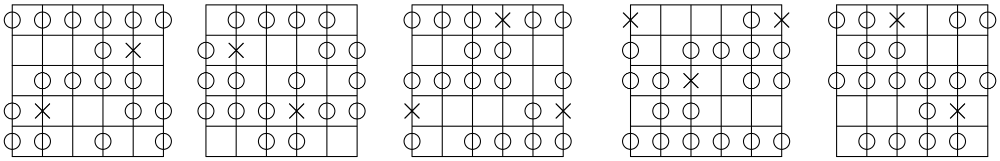


Latangi, ♭2 Hypermode [♭2 ♭3 4 ♭5 5 ♭7 7] **[Im7, ImΔ]**

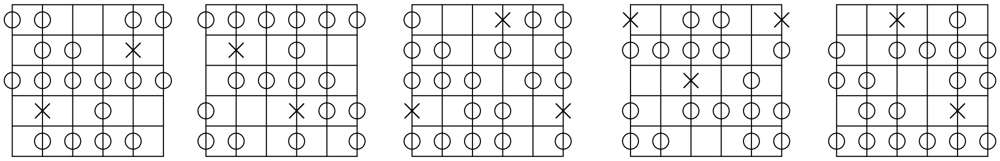


6.2 The Ionian ♯6 (Naganandini) Scale Group

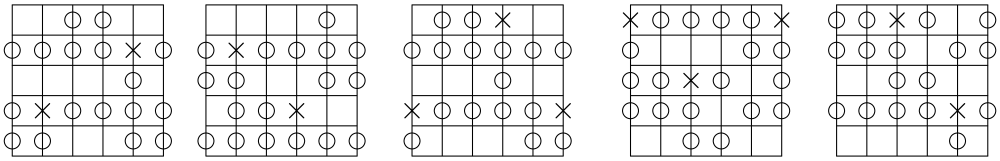
Bhavapriya, 7 Hypermode [♭2 2 3 5 ♭6 6 7] **[IΔ]**



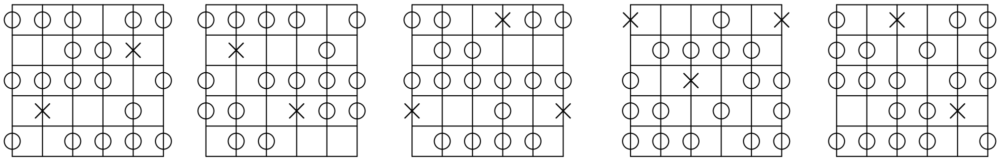
Bhavapriya, 6 Hypermode [♭2 ♭3 3 ♭5 6 ♭7 7] **[I7, IΔ]**



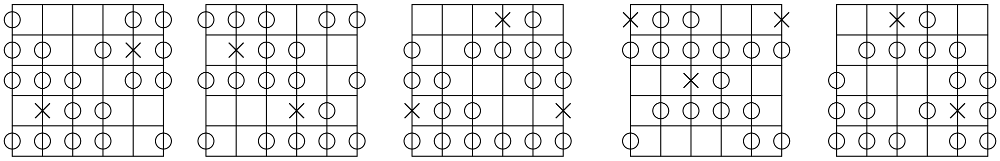
Bhavapriya, 4 Hypermode [♭2 2 ♭3 4 5 ♭6 ♭7] **[Im7]**



Bhavapriya, 3 Hypermode [2 ♭3 3 ♭5 ♭6 6 7] **[IΔ, I+]**

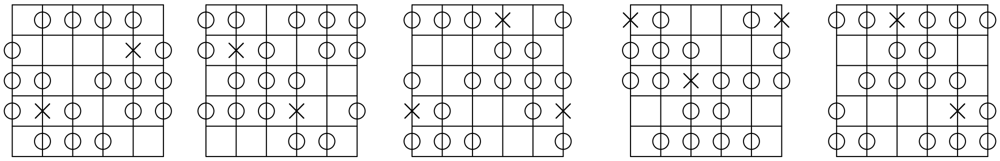


Bhavapriya, 2 Hypermode [♭2 3 4 ♭5 ♭6 ♭7 7] **[I7, IΔ, I+]**

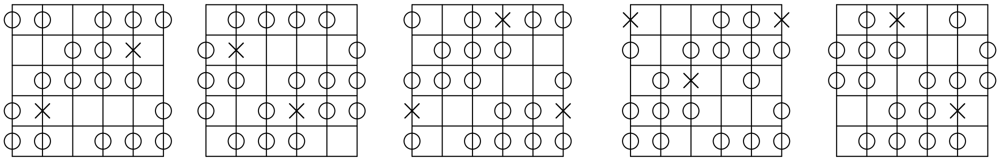


6.3 The Ionian ♯2 (Sulini) Scale Group

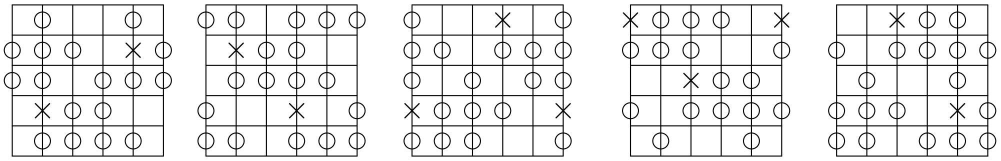
Phrygian ♭5, 7 Hypermode [♭2 2 4 ♭5 5 6 7]



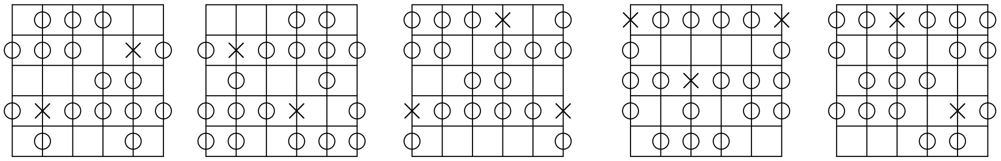
Phrygian ♭5, 6 Hypermode [♭2 ♭3 3 5 ♭6 6 7] **[IΔ]**



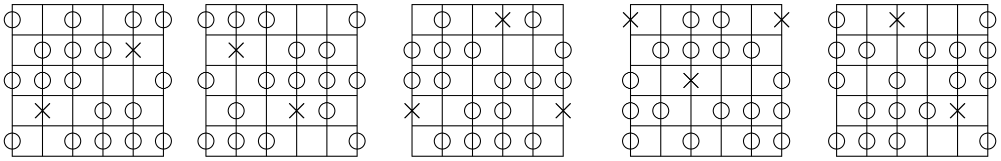
Phrygian ♭5, 5 Hypermode [♭2 ♭3 4 ♭5 6 ♭7 7] **[I∅]**



Phrygian ♭5, ♭3 Hypermode [♭2 2 ♭3 4 5 6 ♭7] **[Im7]**

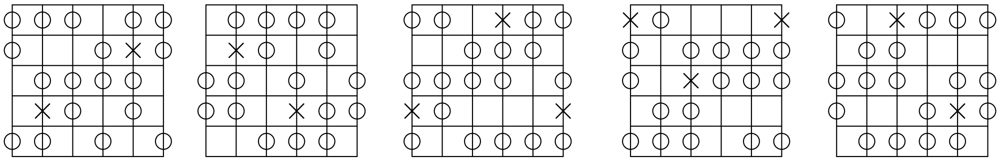


Phrygian ♭5, 2 Hypermode [2 ♭3 3 ♭5 ♭6 ♭7 7] **[I7, IΔ, I+]**

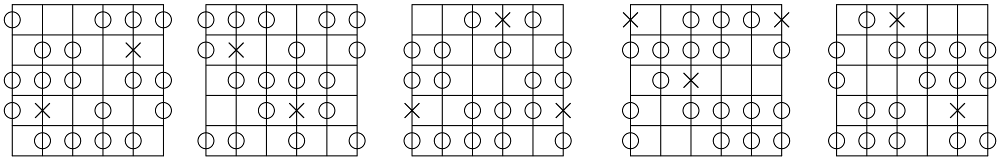


6.4 The Ionian ♭6 (Sarasangi) Scale Group

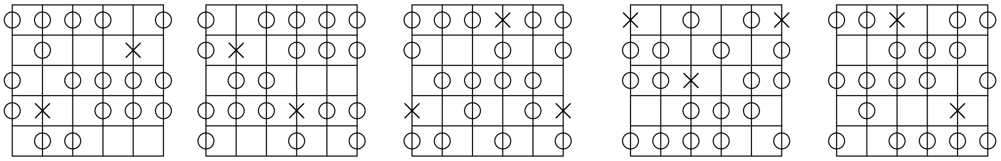
Lydian Minor (Dharmavati), ♭7 Hypermode [♭2 2 3 4 ♭6 6 7] **[IΔ, I+]**



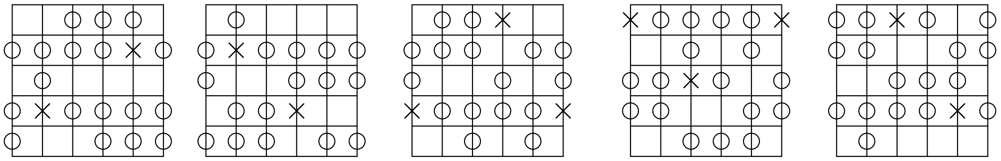
Lydian Minor (Dharmavati), ♭6 Hypermode [♭2 ♭3 3 ♭5 5 ♭7 7] **[I7, IΔ]**



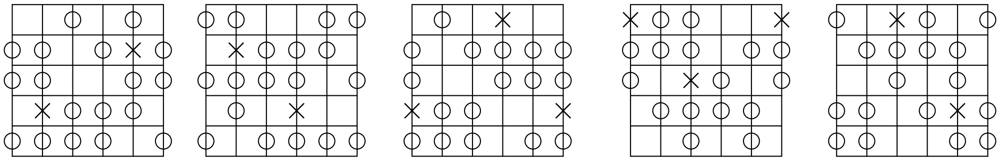
Lydian Minor (Dharmavati), 4 Hypermode [♭2 2 3 ♭5 5 6 ♭7] **[I7]**



Lydian Minor (Dharmavati), 3 Hypermode [2 ♭3 4 5 ♭6 ♭7 7] **[Im7, ImΔ]**

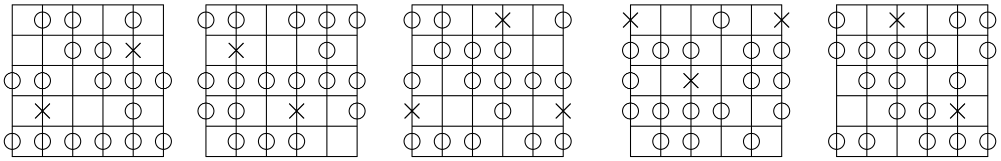


Lydian Minor (Dharmavati), ♭2 Hypermode [♭2 2 4 ♭5 ♭6 ♭7 7]

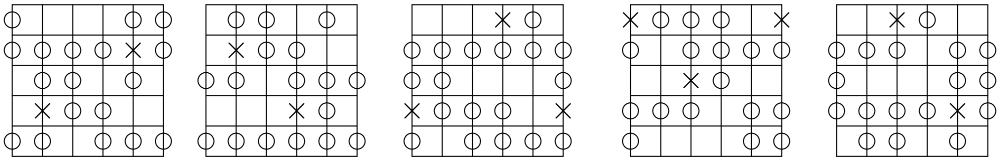


6.5 The Ionian ♭5 Scale Group

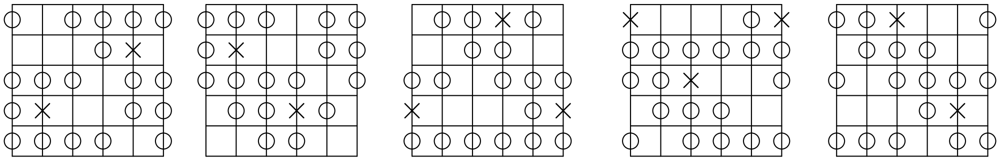
Superaugmented, 6 Hypermode [♭2 2 ♭3 ♭5 ♭6 6 7] **[I∘]**



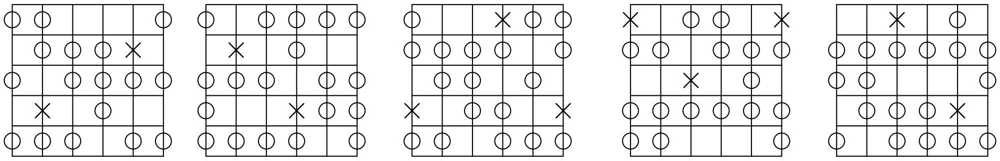
Superaugmented, 5 Hypermode [♭2 ♭3 3 4 ♭6 ♭7 7] **[I7, IΔ, I+]**



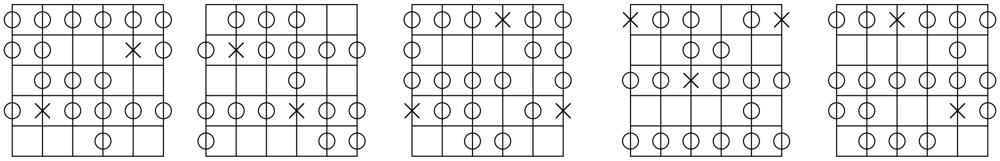
Superaugmented, 3 Hypermode [♭2 2 3 ♭5 5 ♭6 7] **[IΔ]**



Superaugmented, 2 Hypermode [♭2 ♭3 3 ♭5 ♭6 6 ♭7] **[I7, I+]**



Superaugmented, ♭2 Hypermode [2 3 4 5 6 ♭7 7] **[I7, IΔ]**

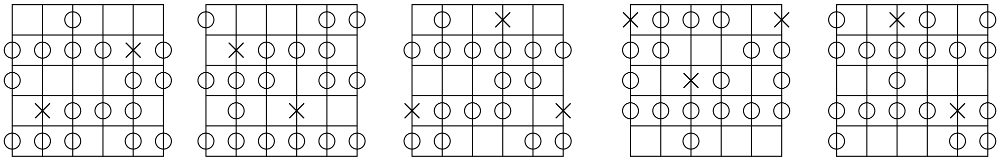


7

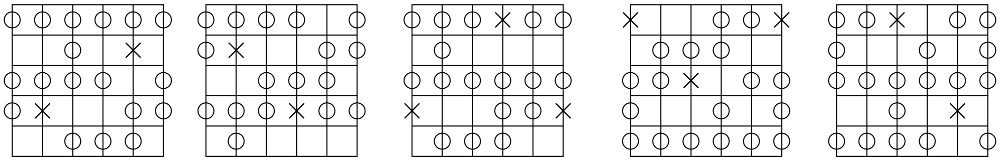
Altered-Note Heptatonics Part 2: The Harmonic Minor Scale

7.1 The Harmonic Minor ♯6 (Varunapriya) Group

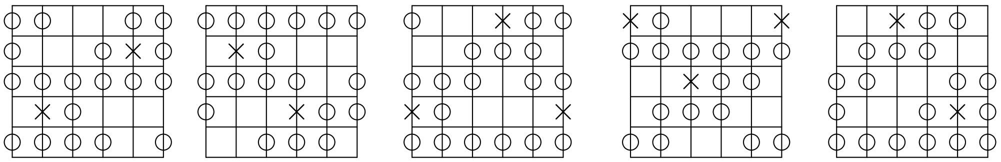
Harmonic Minor ♯6 (Varunapriya), 6 Hypermode [♭2 2 ♭3 4 ♭5 ♭6 ♭7] **[I∅]**



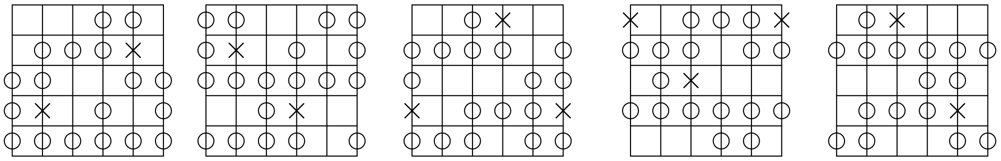
Harmonic Minor ♯6 (Varunapriya), ♭6 Hypermode [2 ♭3 3 ♭5 5 6 7] **[I∆]**



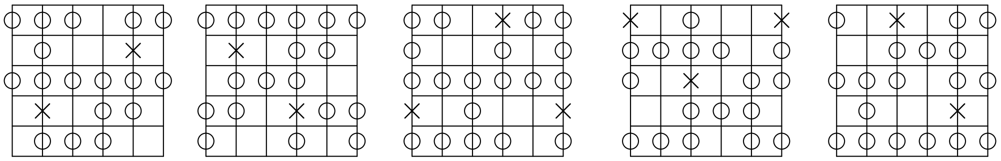
Harmonic Minor ♯6 (Varunapriya), ♭5 Hypermode [♭2 3 4 ♭5 ♭6 6 7] **[IΔ, I+]**



Harmonic Minor ♯6 (Varunapriya), 3 Hypermode [♭2 ♭3 ♭5 5 ♭6 ♭7 7] **[Im7, ImΔ]**

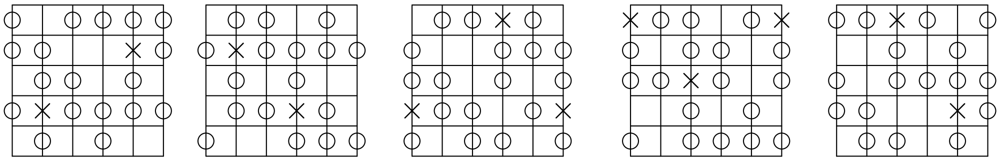


Harmonic Minor ♯6 (Varunapriya), ♭2 Hypermode [♭2 2 3 ♭5 6 ♭7 7] **[I7, IΔ]**

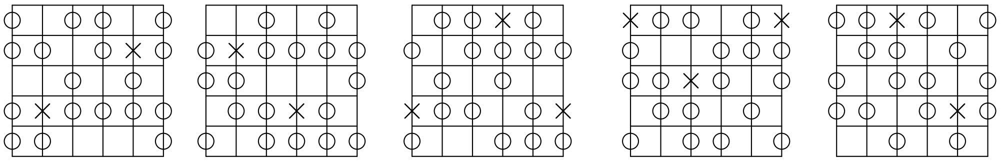


7.2 The Harmonic Minor ♭5 Scale Group

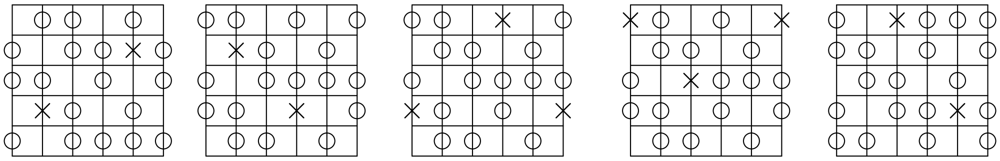
Augmented Minor, ♭7 Hypermode [♭2 2 3 4 5 ♭7 7] **[I7, IΔ]**



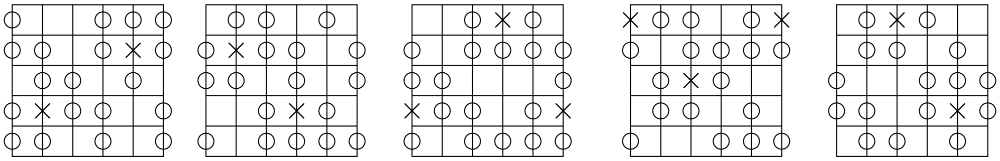
Augmented Minor, 5 Hypermode [♭2 2 3 4 5 ♭6 ♭7] **[I7]**



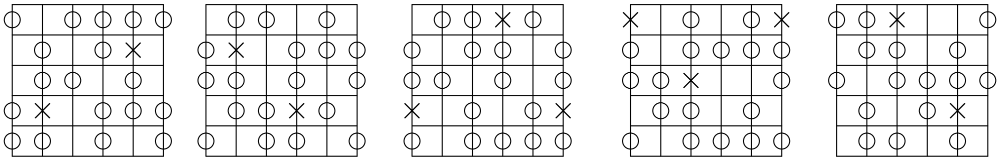
Augmented Minor, ♭5 Hypermode [2 ♭3 4 ♭5 ♭6 6 7] **[I∘]**



Augmented Minor, 3 Hypermode [♭2 3 4 5 ♭6 ♭7 7] **[I7, IΔ]**

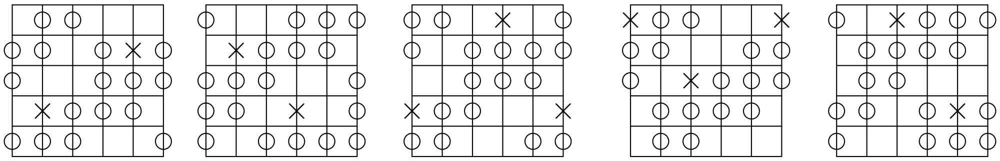


Augmented Minor, ♭2 Hypermode [♭2 2 3 5 ♭6 ♭7 7] **[I7, IΔ]**

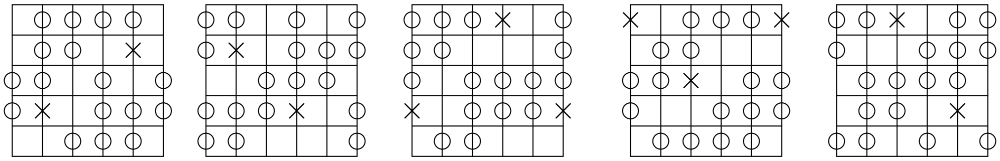


7.3 The Harmonic Minor ♭4 Group

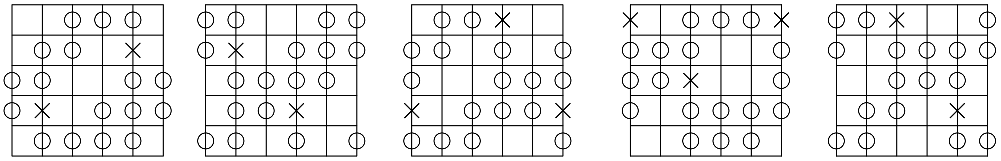
Gayakapriya, 7 Hypermode [♭2 2 4 ♭5 ♭6 6 ♭7]



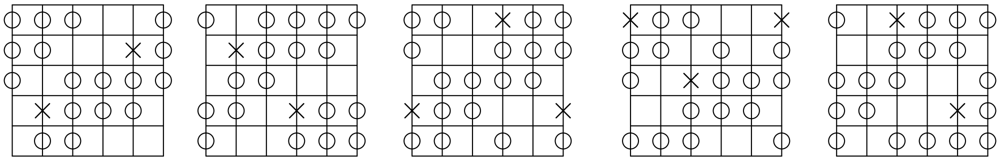
Gayakapriya, ♭7 Hypermode [2 ♭3 ♭5 5 6 ♭7 7] **[Im7, ImΔ]**



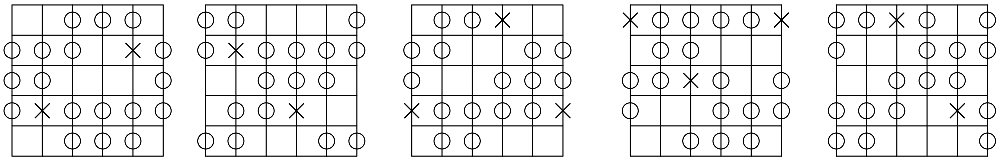
Gayakapriya, ♭5 Hypermode [♭2 2 ♭3 ♭5 5 ♭7 7] **[Im7, ImΔ]**



Gayakapriya, ♭3 Hypermode [♭2 2 3 4 ♭5 6 ♭7] **[I7]**

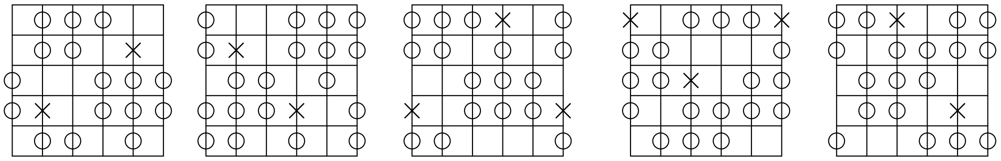


Gayakapriya, 2 Hypermode [2 ♭3 4 ♭5 5 ♭7 7] **[Im7, ImΔ]**

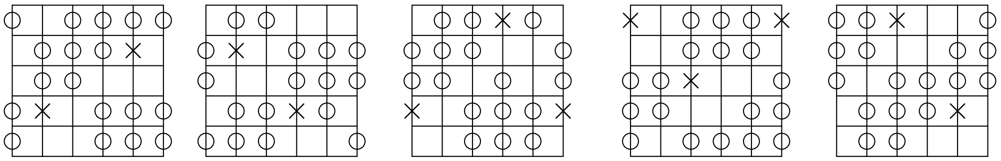


7.4 The Harmonic Minor ♯4 Scale Group

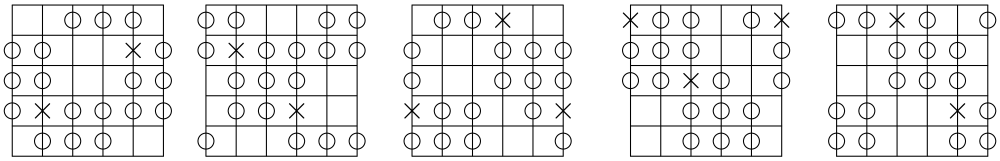
Rasikapriya, 6 Hypermode [♭2 2 ♭3 ♭5 5 6 ♭7] **[Im7]**



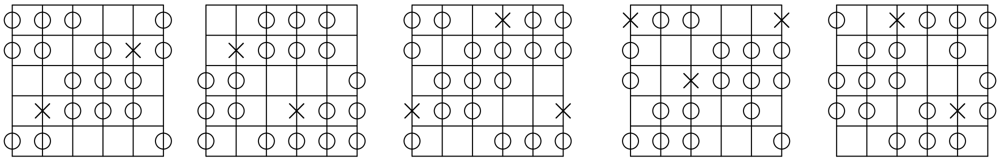
Rasikapriya, ♭6 Hypermode [2 ♭3 3 5 ♭6 ♭7 7] **[I7, IΔ]**



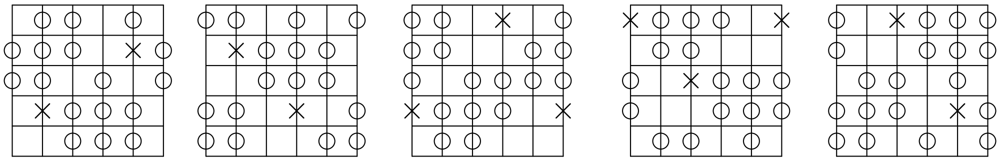
Rasikapriya, 4 Hypermode [♭2 2 4 ♭5 5 ♭7 7]



Rasikapriya, 2 Hypermode [♭2 2 3 4 ♭6 6 ♭7] **[I7, I**+]



Rasikapriya, ♭2 Hypermode [2 ♭3 4 ♭5 6 ♭7 7] **[I**∅]

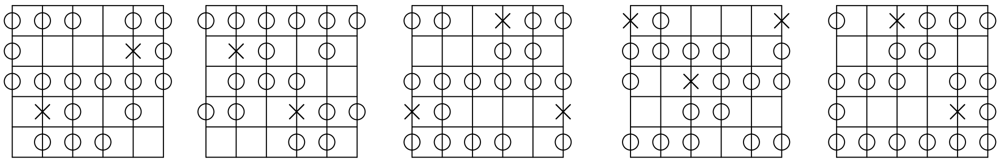


8

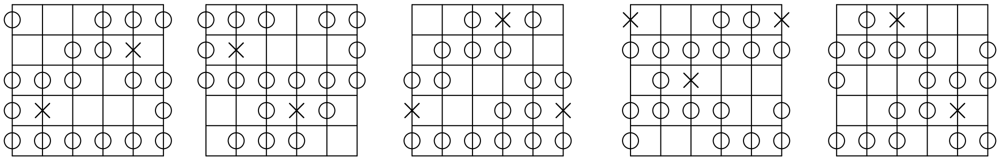
Altered-Note Heptatonics Part 3: The Melodic Minor Scale

8.1 The Melodic Minor ♭4 Scale Group

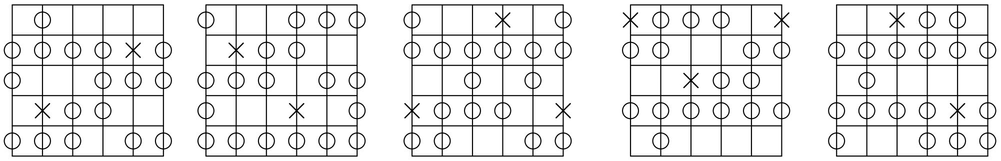
Melodic Minor ♭4, ♭7 Hypermode [♭2 2 3 4 ♭5 6 7] **[IΔ]**



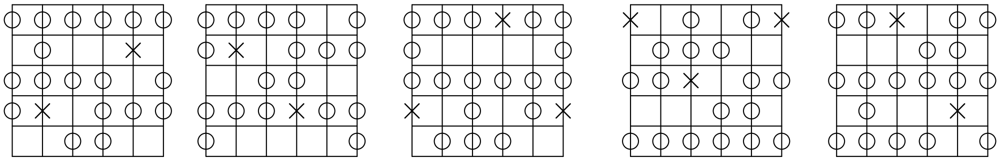
Melodic Minor ♭4, ♭6 Hypermode [♭2 ♭3 3 ♭5 5 ♭6 7] **[IΔ]**



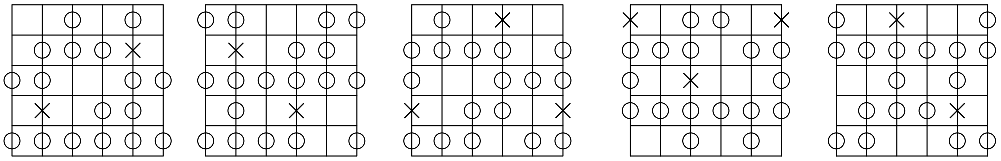
Melodic Minor ♭4, ♭5 Hypermode [♭2 ♭3 4 ♭5 ♭6 6 ♭7] **[I∅]**



Melodic Minor ♭4, 4 Hypermode [2 3 ♭5 5 6 ♭7 7] **[I7, IΔ]**

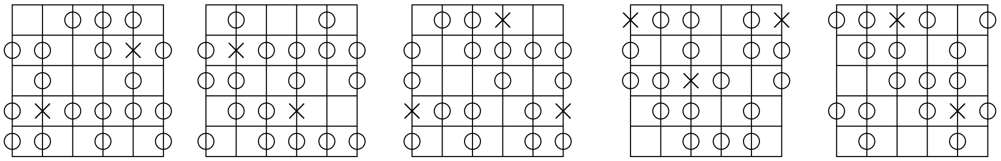


Melodic Minor ♭4, ♭2 Hypermode [♭2 2 ♭3 ♭5 ♭6 ♭7 7] **[I∅]**

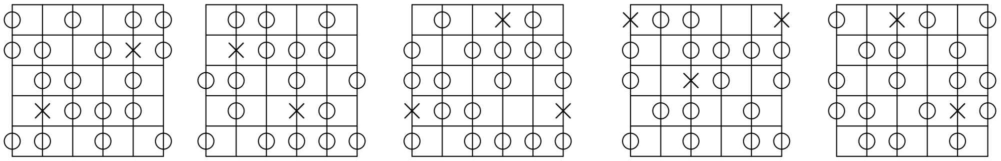


8.2 The Melodic Minor ♭5 Scale Group

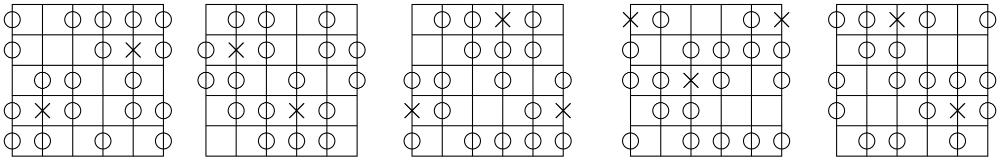
Ramapriya, 7 Hypermode [♭2 2 4 5 ♭6 ♭7 7]



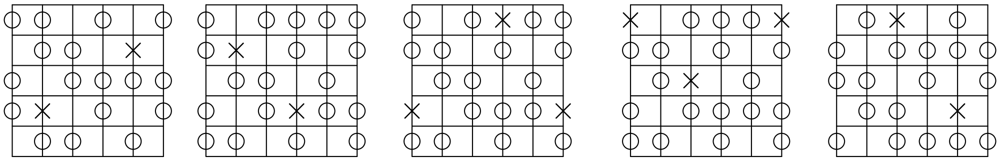
Ramapriya, ♭6 Hypermode [♭2 2 3 4 ♭6 ♭7 7] **[I7, IΔ, I+]**



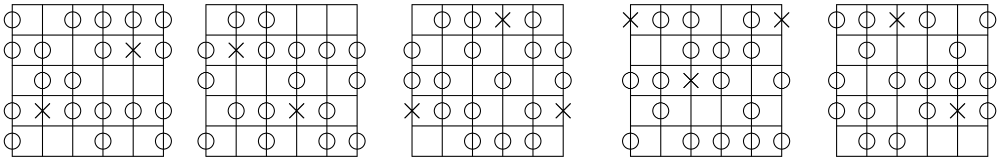
Ramapriya, 4 Hypermode [♭2 2 3 4 5 ♭6 7] **[IΔ]**



Ramapriya, ♭3 Hypermode [♭2 ♭3 3 ♭5 5 6 ♭7] **[I7]**

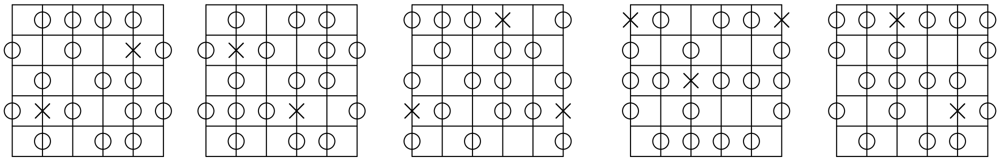


Ramapriya, 2 Hypermode [2 3 4 5 ♭6 ♭7 7] **[I7, IΔ]**

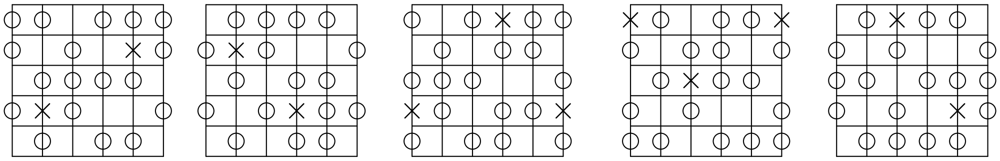


8.3 The Melodic Minor ♭2 (Neapolitan or Kokilapriya) Scale Group

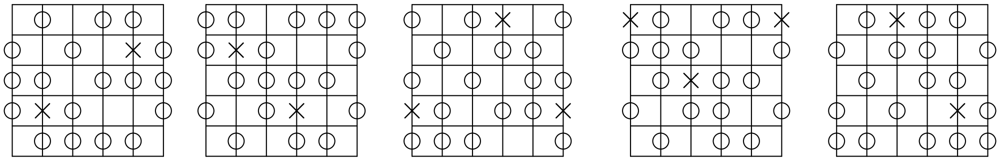
Melodic Minor ♭2 (Neapolitan or Kokilapriya), ♭7 Hypermode [♭2 2 ♭3 4 5 6 7] **[ImΔ]**



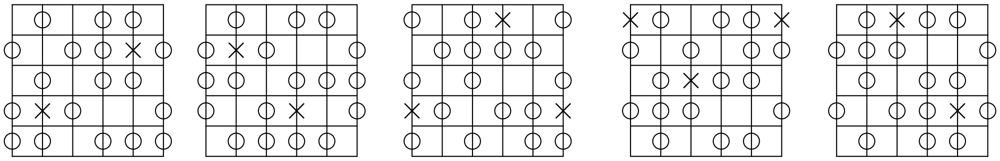
Melodic Minor ♭2 (Neapolitan or Kokilapriya), ♭6 Hypermode [♭2 ♭3 3 4 5 6 7] **[IΔ]**



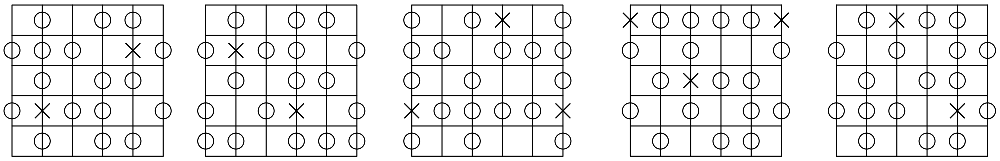
Melodic Minor ♭2 (Neapolitan or Kokilapriya), ♭5 Hypermode [♭2 ♭3 4 ♭5 5 6 7] [ImΔ]



Melodic Minor ♭2 (Neapolitan or Kokilapriya), 3 Hypermode [♭2 ♭3 4 5 ♭6 6 7] [ImΔ]



Melodic Minor ♭2 (Neapolitan or Kokilapriya), 2 Hypermode [♭2 ♭3 4 5 6 ♭7 7] [Im7, ImΔ]



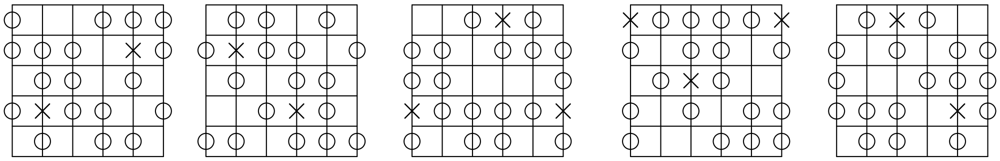
9

Further Heptatonics

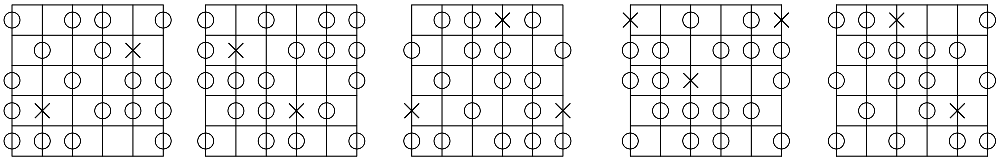
9.1 With One Minor Third

9.1.1 The Suvarnangi Scale Group

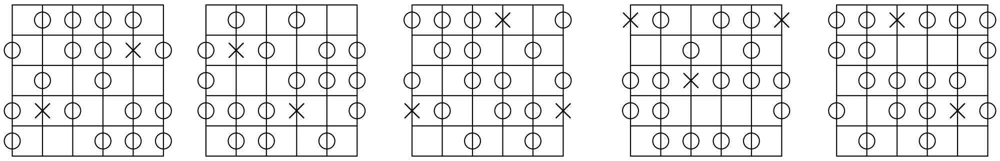
Dorian Blues, 7 Hypermode [♭2 ♭3 3 4 5 ♭7 7] **[I7, I∆]**



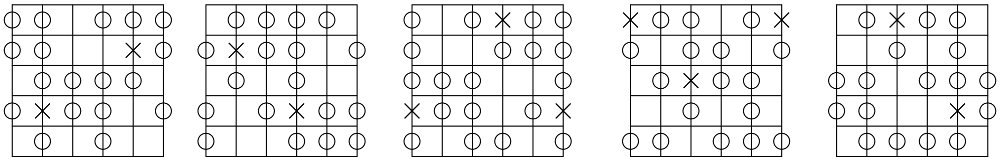
Dorian Blues, ♭6 Hypermode [♭2 2 3 ♭5 5 ♭6 ♭7] **[I7]**



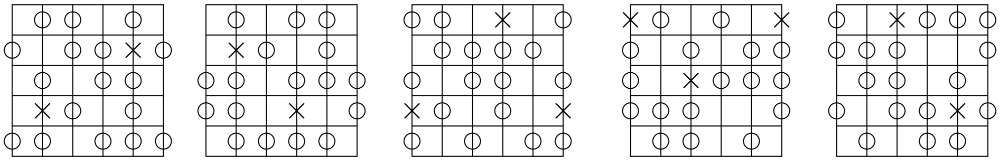
Dorian Blues, 5 Hypermode [2 ♭3 4 5 ♭6 6 7] **[ImΔ]**



Dorian Blues, 4 Hypermode [♭2 3 4 5 6 ♭7 7] **[I7, IΔ]**

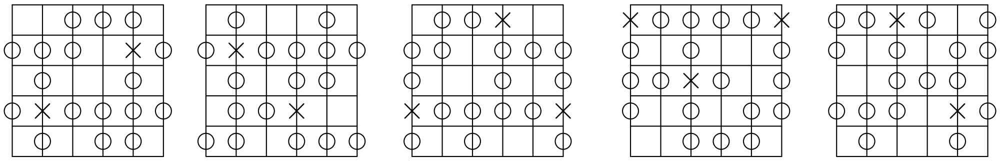


Dorian Blues, ♭2 Hypermode [♭2 2 ♭3 4 ♭6 6 7]

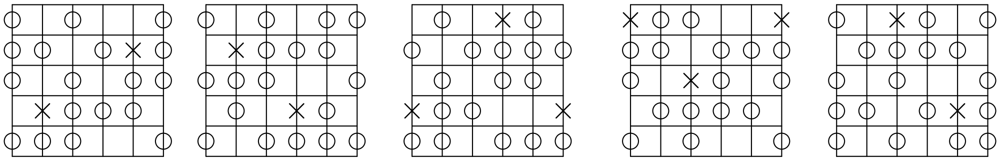


9.1.2 The Jyoti Swarupini Scale Group

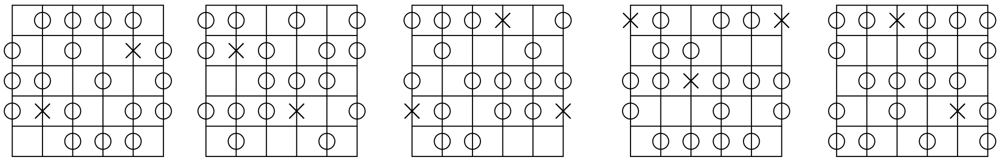
Kokilapriya ♯5, ♭7 Hypermode [♭2 2 ♭3 4 5 ♭7 7] **[Im7, ImΔ]**



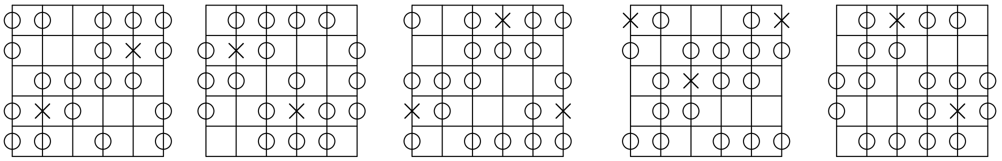
Kokilapriya ♯5, 5 Hypermode [♭2 2 3 4 ♭5 ♭6 ♭7] **[I7, I+]**



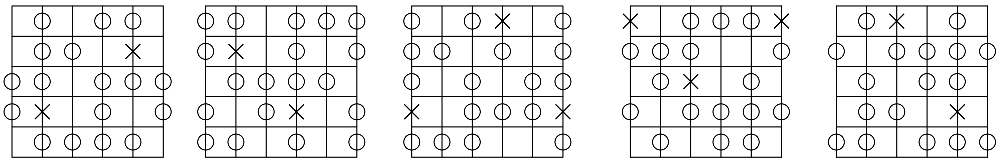
Kokilapriya ♯5, ♭5 Hypermode [2 ♭3 4 ♭5 5 6 7] **[ImΔ]**



Kokilapriya ♯5, 3 Hypermode [♭2 3 4 5 ♭6 6 7] **[IΔ]**

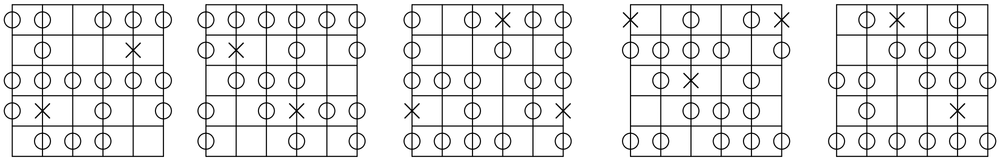


Kokilapriya ♯5, 2 Hypermode [♭2 ♭3 ♭5 5 6 ♭7 7] **[Im7, ImΔ]**

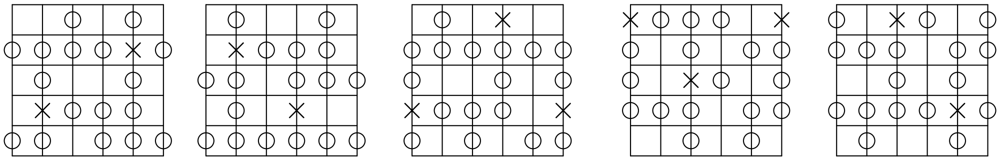


9.1.3 The Vanaspati ♭4 Scale Group

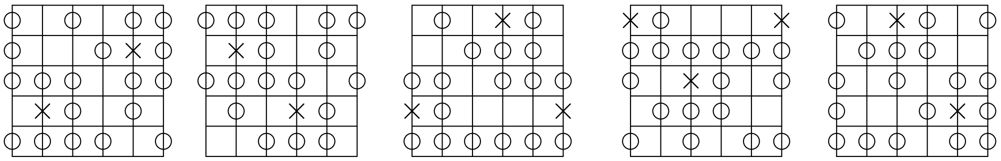
Superaugmented ♮6 ♭7, 7 Hypermode [♭2 3 ♭5 5 6 ♭7 7] **[I7, IΔ]**



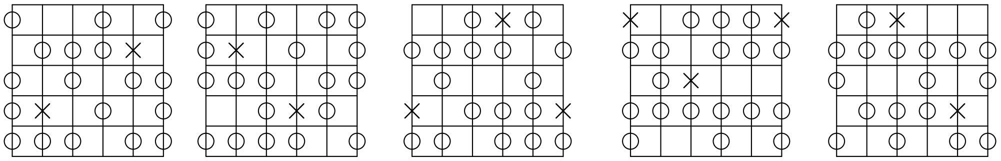
Superaugmented ♮6 ♭7, 5 Hypermode [♭2 2 ♭3 4 ♭6 ♭7 7]



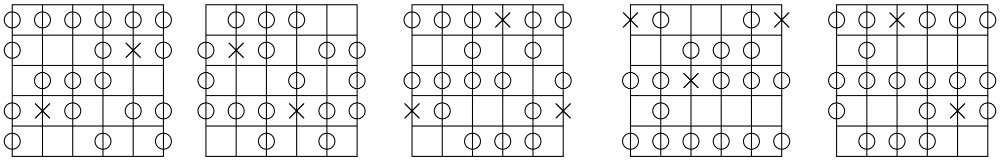
Superaugmented ♮6 ♭7, 3 Hypermode [♭2 2 3 4 ♭5 ♭6 7] **[IΔ, I+]**



Superaugmented ♮6 ♭7, 2 Hypermode [♭2 ♭3 3 ♭5 5 ♭6 ♭7] **[I7]**

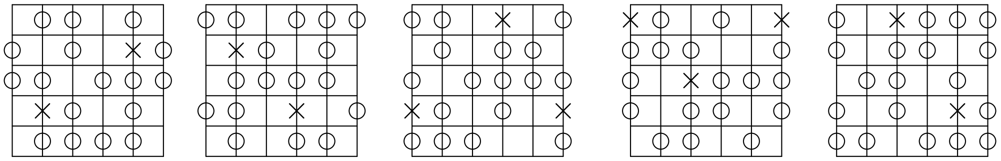


Superaugmented ♮6 ♭7, ♭2 Hypermode [2 3 4 5 ♭6 6 7] **[IΔ]**

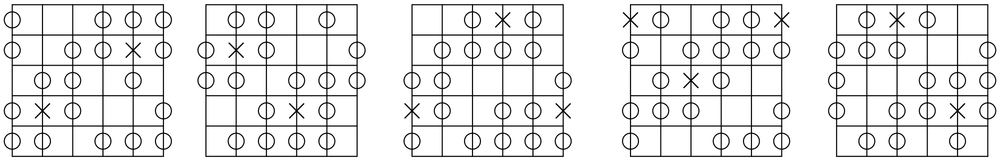


9.1.4 The Melodic Minor ♭4 Scale Group

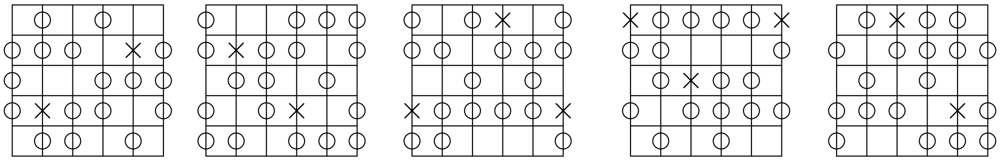
Super Locrian ♭♭3 ♭♭5, 7 Hypermode [♭2 2 ♭3 4 ♭5 6 7] **[I◦]**



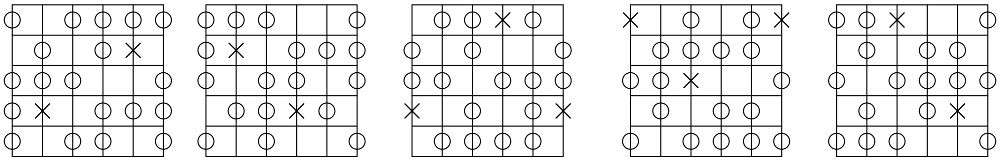
Super Locrian ♭♭3 ♭♭5, 6 Hypermode [♭2 ♭3 3 4 5 ♭6 7] **[IΔ]**



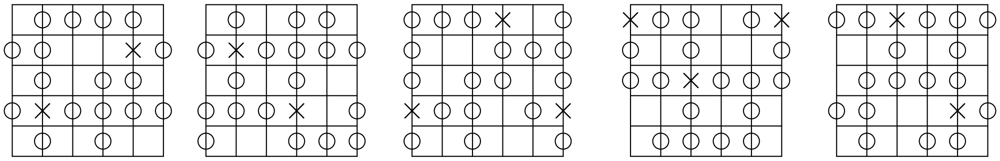
Super Locrian ♭♭3 ♭♭5, 5 Hypermode [♭2 ♭3 4 ♭5 5 6 ♭7] **[Im7]**



Super Locrian ♭♭3 ♭♭5, ♭5 Hypermode [2 3 ♭5 5 ♭6 ♭7 7] **[I7, IΔ]**

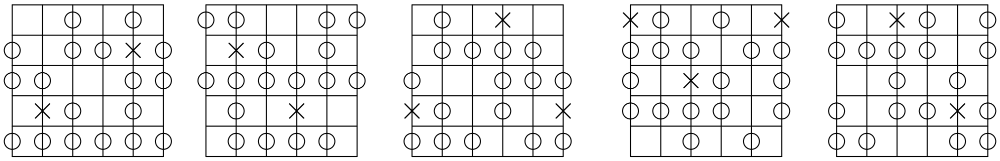


Super Locrian ♭♭3 ♭♭5, ♭3 Hypermode [♭2 2 4 5 6 ♭7 7]

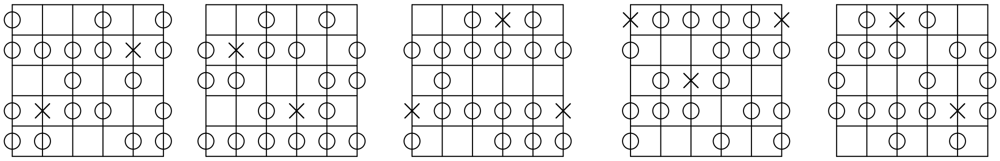


9.1.5 The Varunapriya ♯5 Scale Group

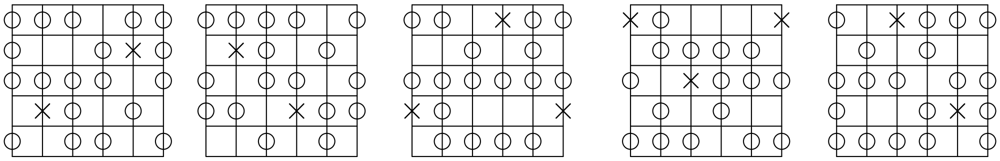
Super Locrian ♭♭3 ♭♭5 ♭♭6, 7 Hypermode [♭2 2 ♭3 4 ♭5 ♭6 7]



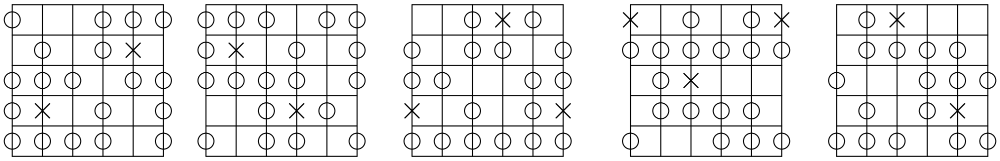
Super Locrian ♭♭3 ♭♭5 ♭♭6, 6 Hypermode [♭2 ♭3 3 4 5 ♭6 ♭7] **[I7]**



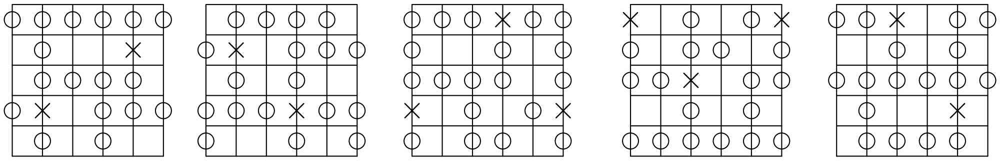
Super Locrian ♭♭3 ♭♭5 ♭♭6, ♭6 Hypermode [2 3 4 ♭5 ♭6 6 7] **[I∆, I+]**



Super Locrian ♭♭3 ♭♭5 ♭♭6, ♭5 Hypermode [♭2 3 ♭5 5 ♭6 ♭7 7] **[I7, I∆]**



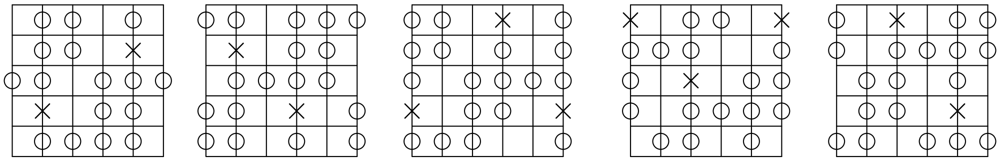
Super Locrian ♭♭3 ♭♭5 ♭♭6, ♭3 Hypermode [♭2 2 3 5 6 ♭7 7] **[I7, I∆]**



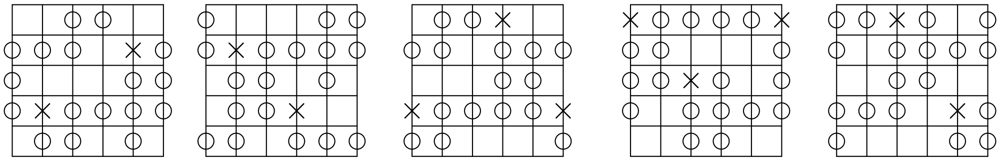
9.2 With Two Minor Thirds

9.2.1 The Yagapriya Scale Group

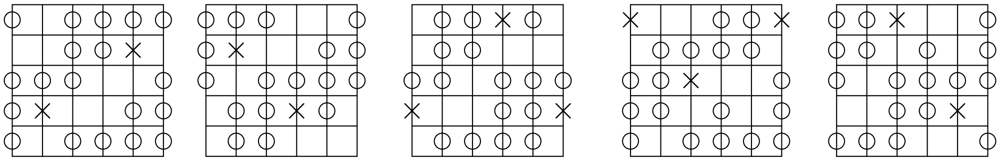
Susdim Dominant, 6 Hypermode [♭2 2 ♭3 ♭5 6 ♭7 7] **[I∅]**



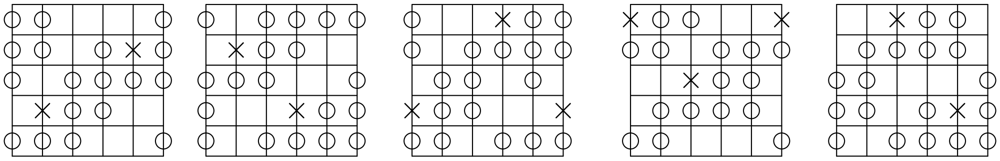
Susdim Dominant, 4 Hypermode [♭2 2 ♭3 4 ♭5 5 ♭7] **[Im7]**



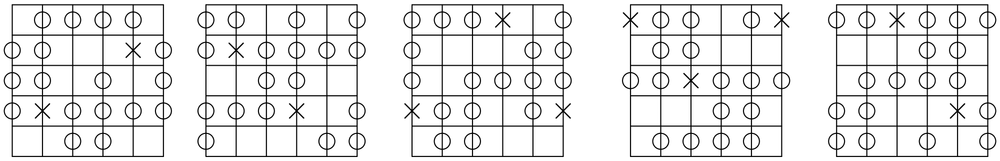
Susdim Dominant, 3 Hypermode [2 ♭3 3 ♭5 5 ♭6 7] **[IΔ]**



Susdim Dominant, 2 Hypermode [♭2 3 4 ♭5 ♭6 6 ♭7] **[I7, I+]**

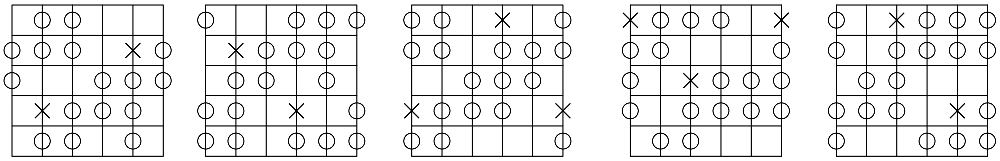


Susdim Dominant, ♭2 Hypermode [2 4 ♭5 5 6 ♭7 7]

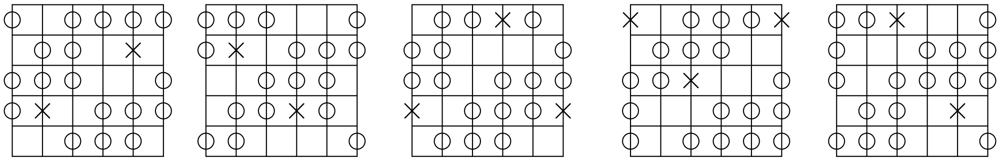


9.2.2 The Neetimati Scale Group

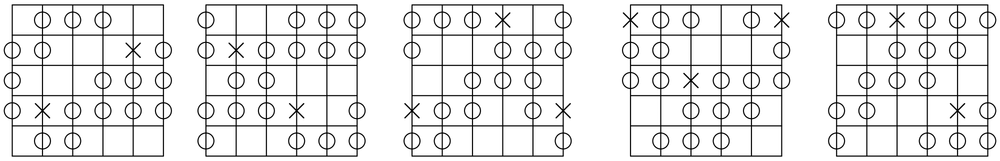
♭2$^{\mathbf{min}}$ + 2$^{\mathbf{min}}$**, 7 Hypermode** [♭2 2 ♭3 4 ♭5 6 ♭7] **[I∅]**



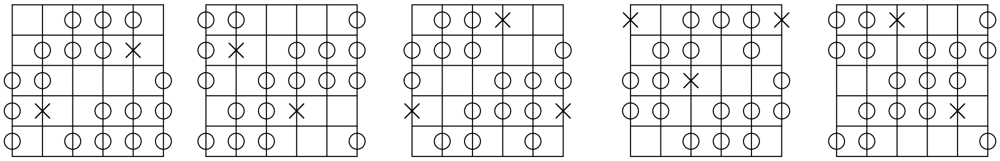
♭2$^{\mathbf{min}}$ + 2$^{\mathbf{min}}$**, ♭7 Hypermode** [2 ♭3 3 ♭5 5 ♭7 7] **[I7, IΔ]**



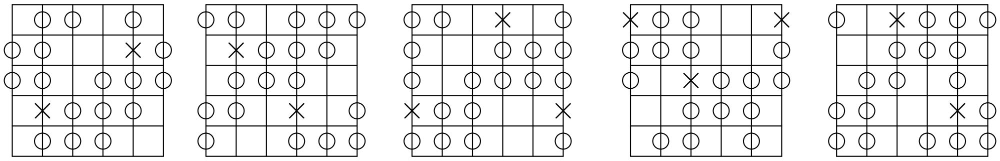
♭2$^{\mathbf{min}}$ + 2$^{\mathbf{min}}$, 5 Hypermode [♭2 2 4 ♭5 5 6 ♭7]



♭2$^{\mathbf{min}}$ + 2$^{\mathbf{min}}$, ♭5 Hypermode [2 ♭3 ♭5 5 ♭6 ♭7 7] **[Im7, ImΔ]**

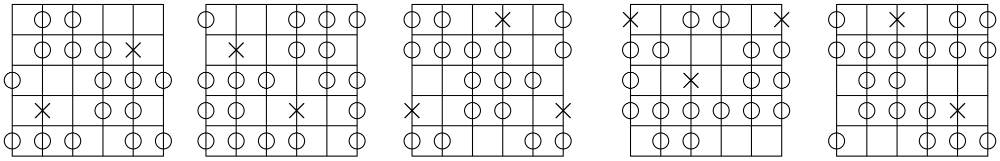


♭2$^{\mathbf{min}}$ + 2$^{\mathbf{min}}$, ♭3 Hypermode [♭2 2 4 ♭5 6 ♭7 7]

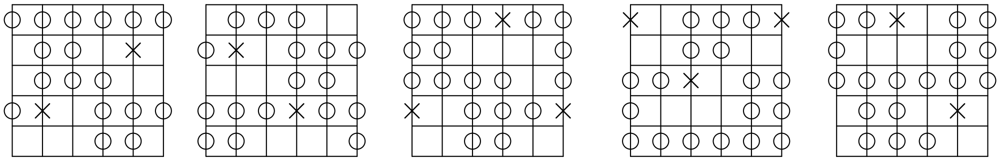


9.2.3 The Kamavardani Scale Group

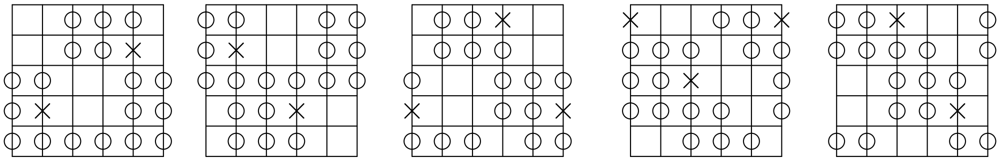
Kamavardani, ♭7 Hypermode [♭2 2 ♭3 ♭5 ♭6 6 ♭7] **[I∅]**



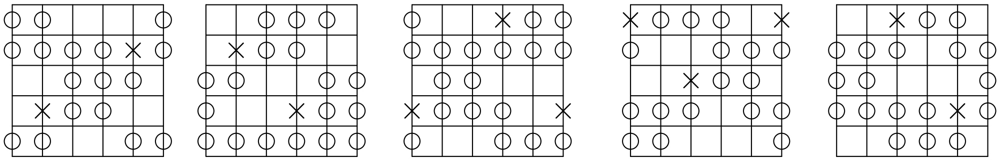
Kamavardani, 6 Hypermode [2 ♭3 3 5 6 ♭7 7] **[I7, IΔ]**



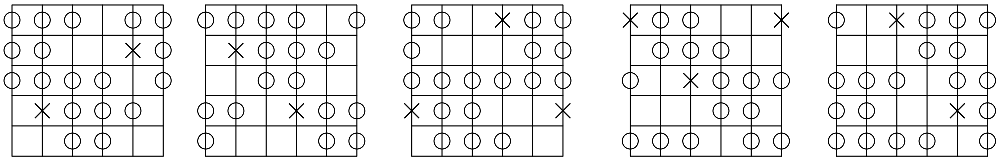
Kamavardani, 4 Hypermode [♭2 2 ♭3 ♭5 5 ♭6 7] **[ImΔ]**



Kamavardani, ♭3 Hypermode [♭2 ♭3 3 4 ♭6 6 ♭7] **[I7, I+]**

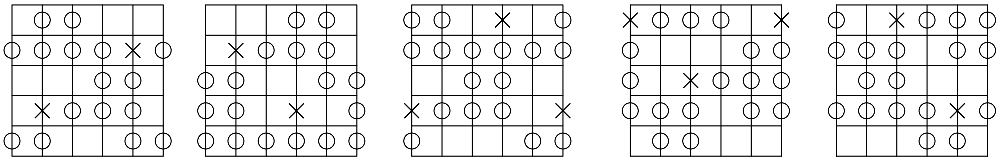


Kamavardani, 2 Hypermode [2 3 4 ♭5 6 ♭7 7] **[I7, IΔ]**

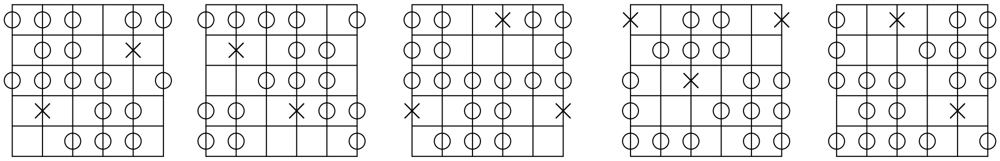


9.2.4 The Kanakangi ♭4 Scale Group

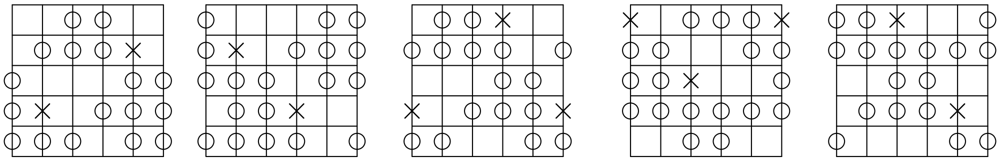
Kanakangi ♭4, 7 Hypermode [♭2 2 ♭3 4 ♭6 6 ♭7]



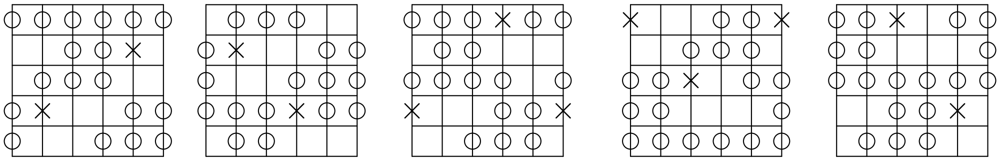
Kanakangi ♭4, ♭7 Hypermode [2 ♭3 3 ♭5 6 ♭7 7] **[I7, IΔ]**



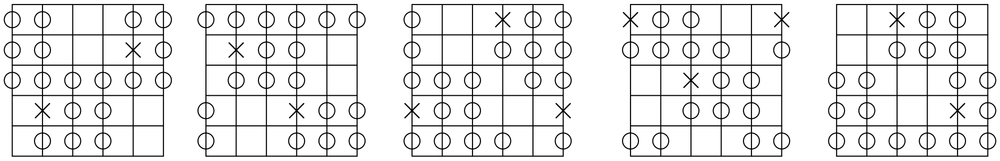
Kanakangi ♭4, ♭5 Hypermode [♭2 2 ♭3 ♭5 5 ♭6 ♭7] **[Im7]**



Kanakangi ♭4, 4 Hypermode [2 ♭3 3 5 ♭6 6 7] **[IΔ]**



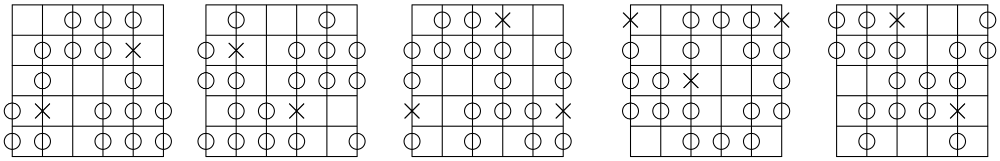
Kanakangi ♭4, ♭3 Hypermode [♭2 3 4 ♭5 6 ♭7 7] **[I7, IΔ]**



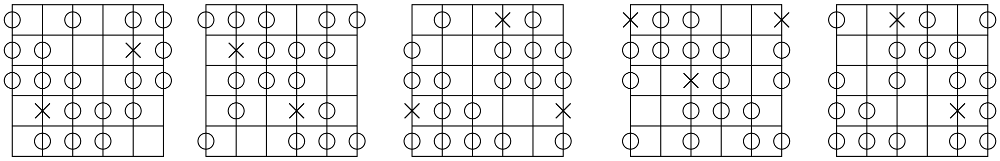
9.3 With One Major Third

9.3.1 The Navaneetam Scale Group

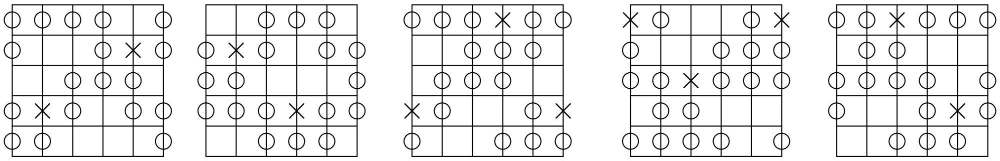
Navaneetam, 7 Hypermode [♭2 2 ♭3 5 ♭6 ♭7 7] **[Im7, ImΔ]**



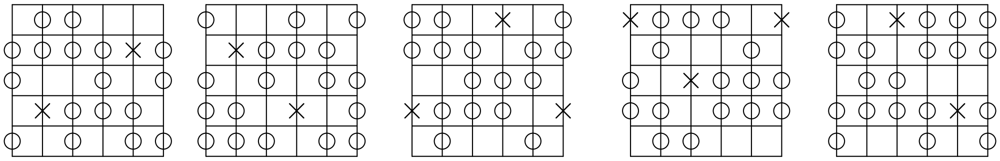
Navaneetam, ♭6 Hypermode [♭2 2 3 4 ♭5 ♭7 7] **[I7, IΔ]**



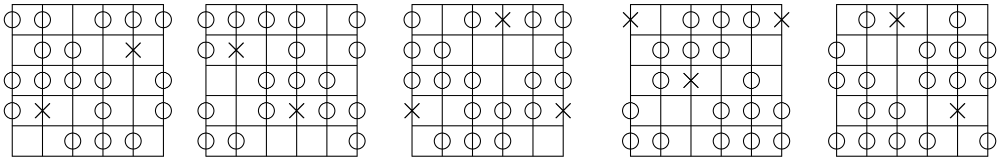
Navaneetam, 4 Hypermode [♭2 2 3 4 5 ♭6 6] **[I7, IΔ]**



Navaneetam, 3 Hypermode [2 ♭3 4 ♭5 ♭6 6 ♭7] **[I∅]**

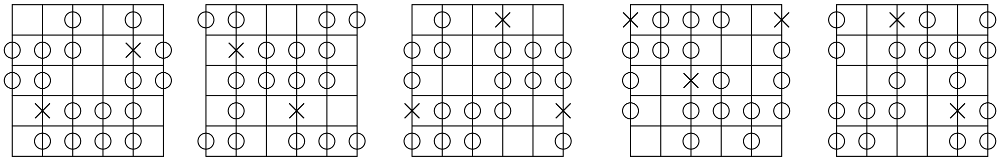


Navaneetam, ♭3 Hypermode [♭3 3 ♭5 5 6 ♭7 7] **[I7, IΔ]**

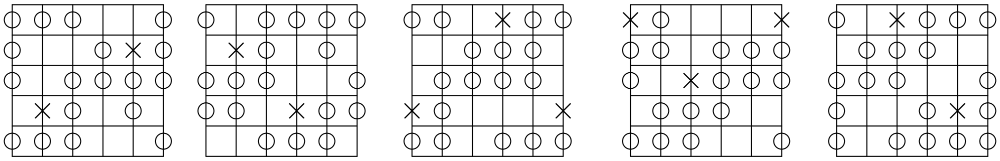


9.3.2 The $6^{\mathbf{maj}} + \flat 7^{\mathbf{maj}}$ Scale Group

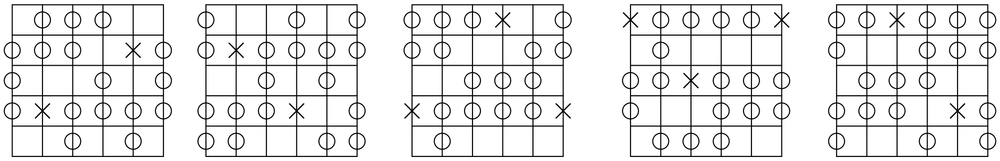
$6^{\mathbf{maj}} + \flat 7^{\mathbf{maj}}$, **7 Hypermode** [♭2 2 ♭3 4 ♭5 ♭7 7] **[I∅]**



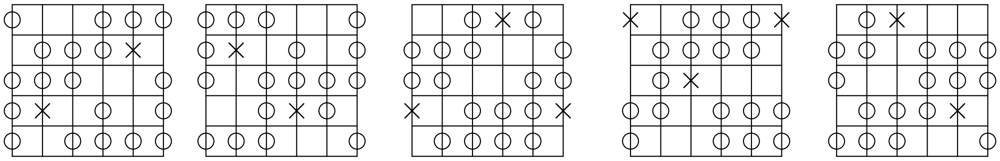
$6^{\mathbf{maj}} + \flat 7^{\mathbf{maj}}$, **♭6 Hypermode** [♭2 2 3 4 ♭5 ♭6 6] **[I+]**



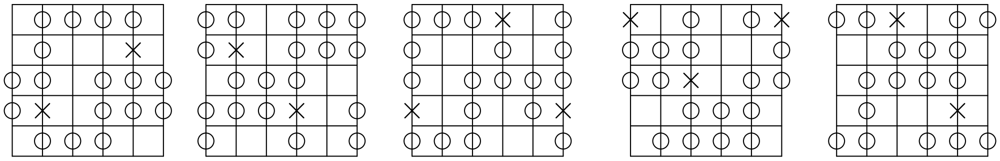
6^{maj} + ♭7^{maj}, 5 Hypermode [2 ♭3 4 ♭5 5 6 ♭7] **[Im7]**



6^{maj} + ♭7^{maj}, ♭5 Hypermode [♭3 3 ♭5 5 ♭6 ♭7 7] **[I7, I∆]**

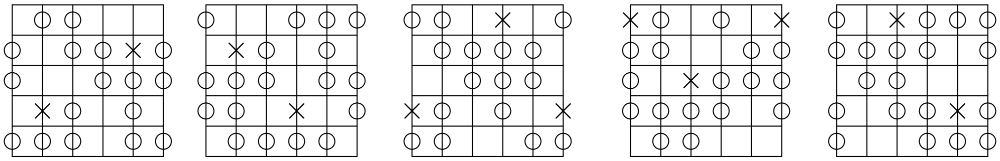


6^{maj} + ♭7^{maj}, ♭3 Hypermode [♭2 2 ♭5 5 6 ♭7 7]

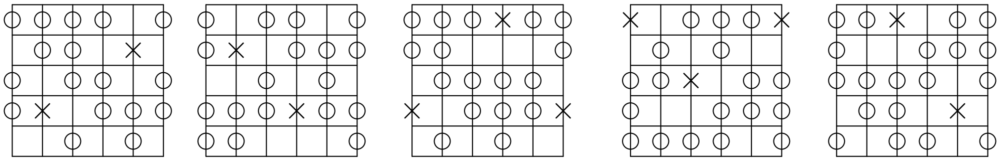


9.3.3 The 1^{maj} + ♭2^{maj} + 2 Scale Group

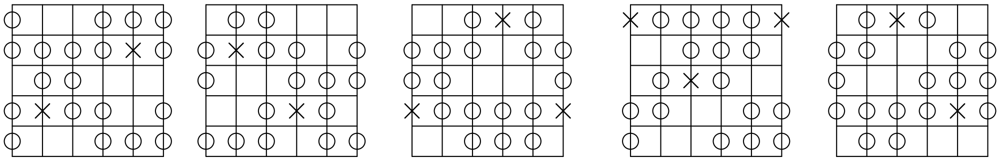
1^{maj} + ♭2^{maj} + 2, 7 Hypermode [♭2 2 ♭3 4 ♭5 ♭6 6] **[I∘]**



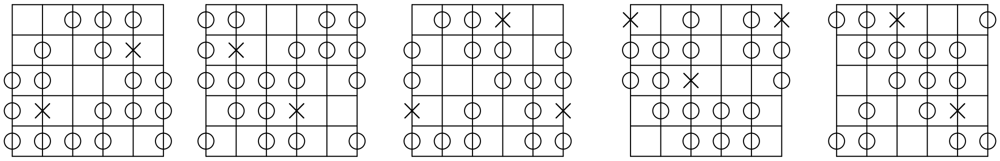
1^{maj} + ♭2^{maj} + 2, ♭7 Hypermode [2 ♭3 3 ♭5 5 6 ♭7] **[I7]**



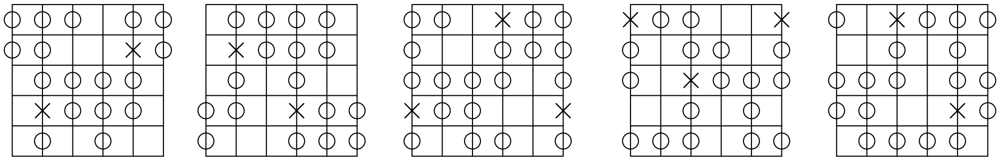
$1^{\mathbf{maj}} + \flat 2^{\mathbf{maj}}$ **+ 2, 6 Hypermode** [$\flat$3 3 4 5 $\flat$6 $\flat$7 7] **[I7, IΔ]**



$1^{\mathbf{maj}} + \flat 2^{\mathbf{maj}}$ **+ 2, $\flat$5 Hypermode** [$\flat$2 2 $\flat$5 5 $\flat$6 $\flat$7 7]

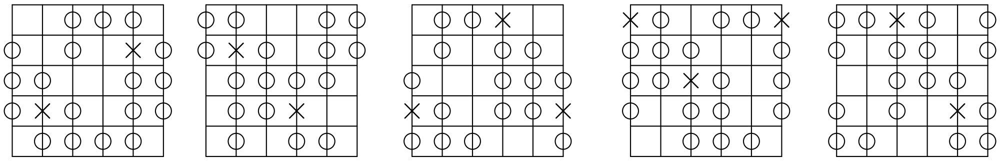


$1^{\mathbf{maj}} + \flat 2^{\mathbf{maj}}$ **+ 2, $\flat$3 Hypermode** [$\flat$2 2 3 4 6 $\flat$7 7] **[I7, IΔ]**

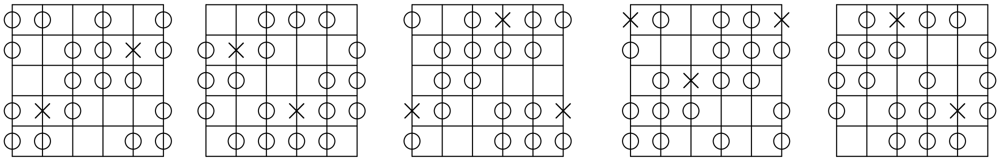


9.3.4 The $\flat 5^d + \flat 7^{\mathbf{maj}}$ Scale Group

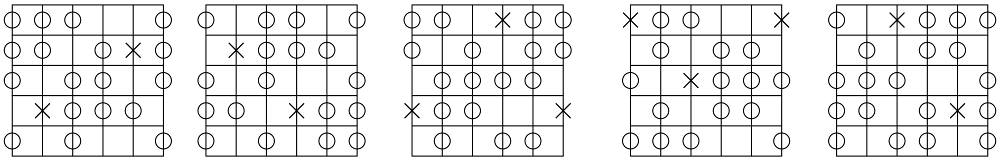
$\flat 5^d + \flat 7^{\mathbf{maj}}$**, 7 Hypermode** [$\flat$2 2 $\flat$3 4 $\flat$5 5 7] **[ImΔ]**



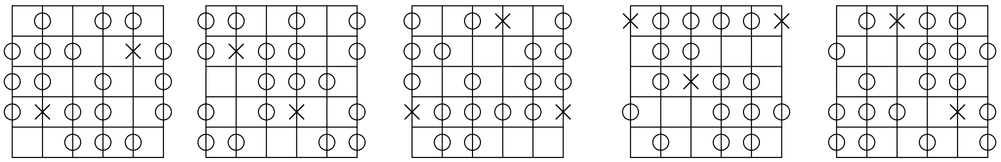
$\flat 5^d + \flat 7^{\mathbf{maj}}$**, 6 Hypermode** [$\flat$2 $\flat$3 3 4 5 $\flat$6 6] **[I7, IΔ]**



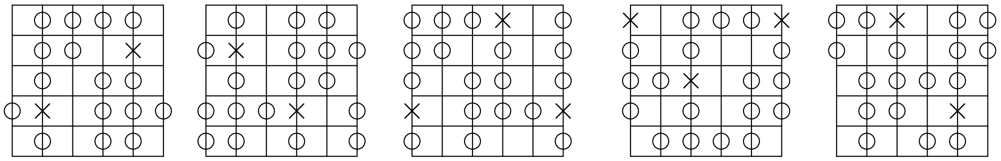
$\flat 5^{d} + \flat 7^{\mathbf{maj}}$, ♭6 Hypermode [2 3 4 ♭5 ♭6 6 ♭7] [I7, I+]



$\flat 5^{d} + \flat 7^{\mathbf{maj}}$, 5 Hypermode [♭3 4 ♭5 5 6 ♭7 7] [Im7, ImΔ]

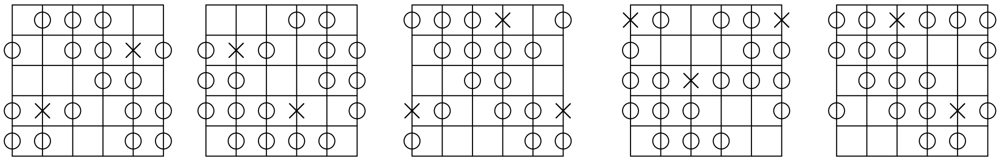


$\flat 5^{d} + \flat 7^{\mathbf{maj}}$, ♭3 Hypermode [♭2 2 ♭3 5 6 ♭7 7] [Im7, ImΔ]

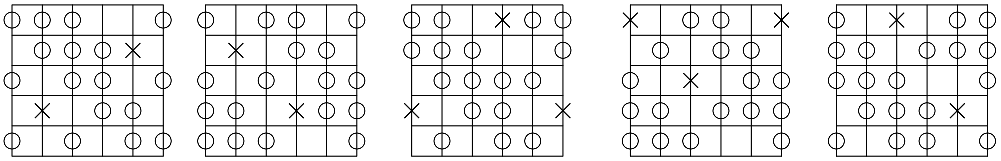


9.3.5 The Jalarnavam Scale Group

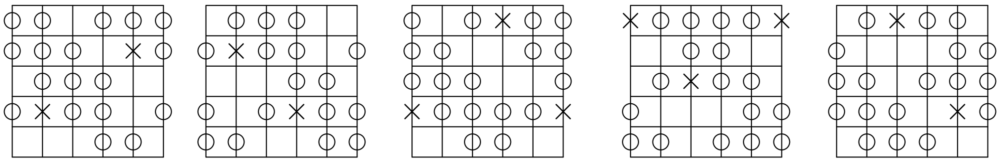
Super Locrian ♭♭3 ♭♭6 ♭♭♭7, 7 Hypermode [♭2 2 ♭3 4 5 ♭6 6] [Im7, ImΔ]



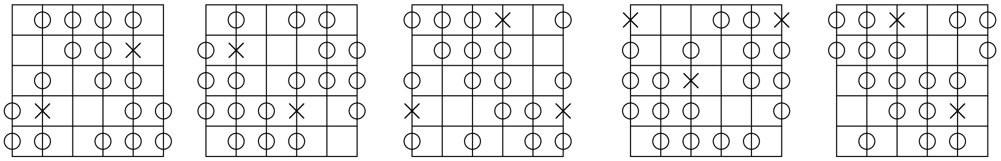
Super Locrian ♭♭3 ♭♭6 ♭♭♭7, ♭7 Hypermode [2 ♭3 3 ♭5 ♭6 6 ♭7] [I7, I+]



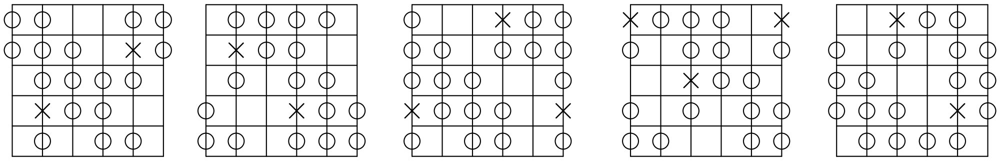
Super Locrian ♭♭3 ♭♭6 ♭♭♭7, 6 Hypermode [♭3 3 4 5 6 ♭7 7] **[I7, IΔ]**



Super Locrian ♭♭3 ♭♭6 ♭♭♭7, 4 Hypermode [♭2 2 ♭3 5 ♭6 6 7] **[ImΔ]**

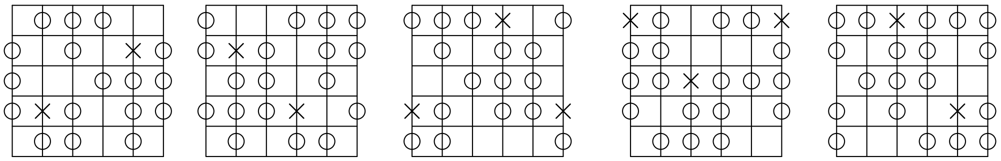


Super Locrian ♭♭3 ♭♭6 ♭♭♭7, ♭3 Hypermode [♭2 ♭3 3 4 6 ♭7 7] **[I7, IΔ]**

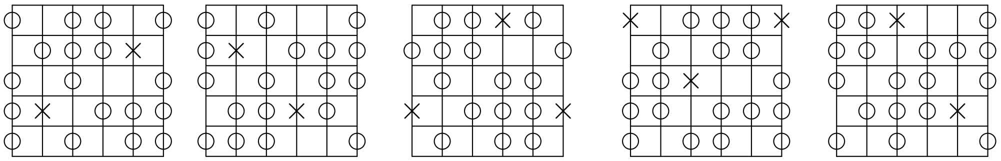


9.3.6 The Lydian Dominant ♯♯2 ♯3 ♯5 Scale Group

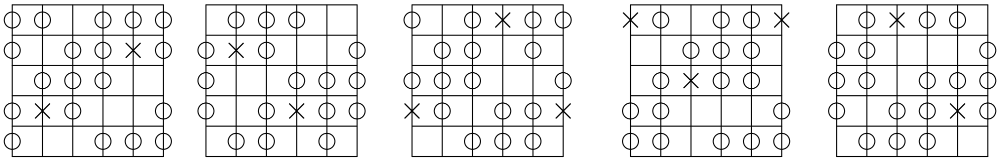
Super Locrian ♭♭3 ♭♭5 ♭♭♭6 ♭♭♭7, 7 Hypermode [♭2 2 ♭3 4 ♭5 5 6] **[Im7, ImΔ]**



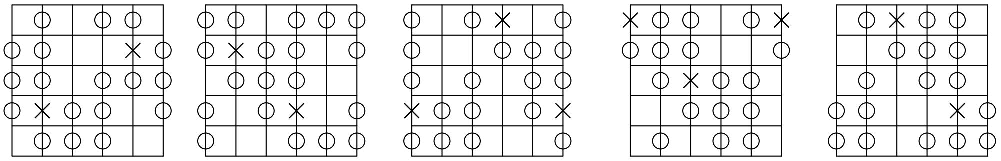
Super Locrian ♭♭3 ♭♭5 ♭♭♭6 ♭♭♭7, ♭7 Hypermode [2 ♭3 3 ♭5 5 ♭6 ♭7] **[I7]**



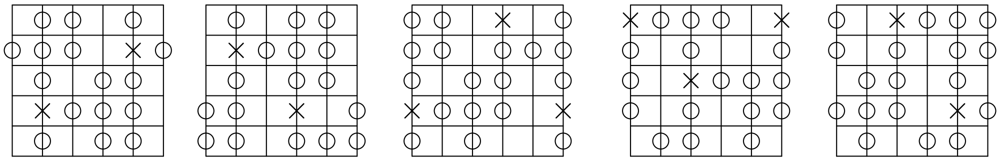
Super Locrian ♭♭3 ♭♭5 ♭♭♭6 ♭♭♭7, 6 Hypermode [♭3 3 4 5 ♭6 6 7] **[IΔ]**



Super Locrian ♭♭3 ♭♭5 ♭♭♭6 ♭♭♭7, 5 Hypermode [♭2 4 ♭5 5 6 ♭7 7]



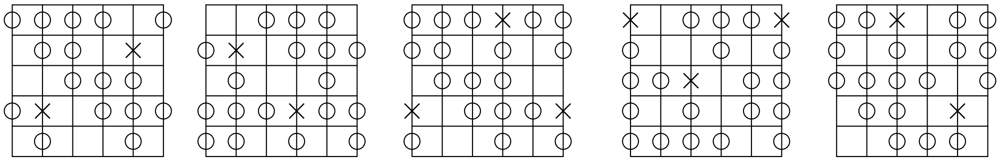
Super Locrian ♭♭3 ♭♭5 ♭♭♭6 ♭♭♭7, ♭3 Hypermode [♭2 2 ♭3 4 6 ♭7 7]



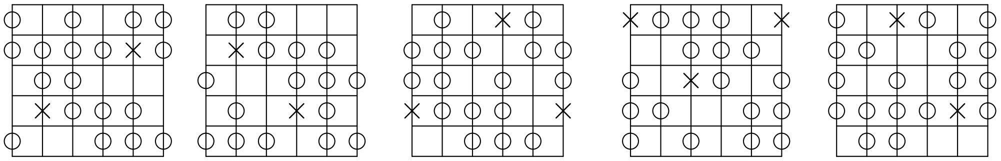
9.4 *Melakatas* With Three Consecutive Semitones

9.4.1 The Ganamurti Scale Group

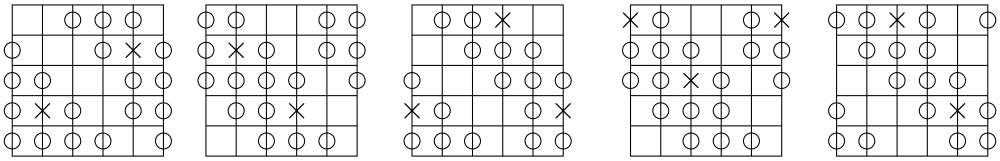
Ganamurti, ♭7 Hypermode [♭2 2 ♭3 3 5 6 ♭7] **[I7]**



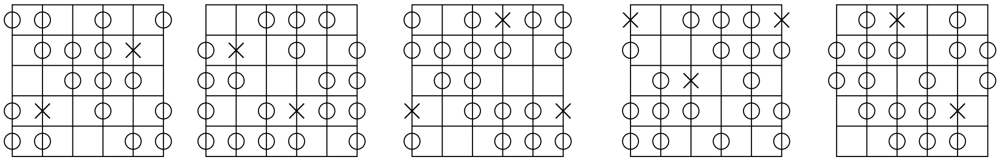
Ganamurti, 6 Hypermode [2 ♭3 3 4 ♭6 ♭7 7] **[I7, IΔ, I+]**



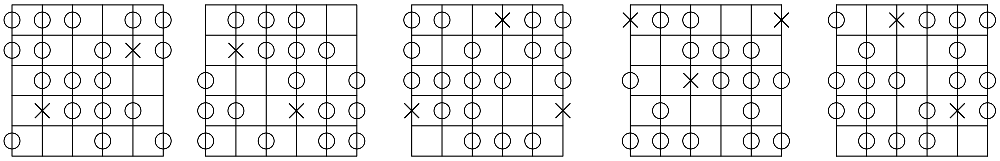
Ganamurti, ♭5 Hypermode [♭2 2 4 ♭5 5 ♭6 7]



Ganamurti, 3 Hypermode [♭2 ♭3 3 5 ♭6 6 ♭7] **[I7]**

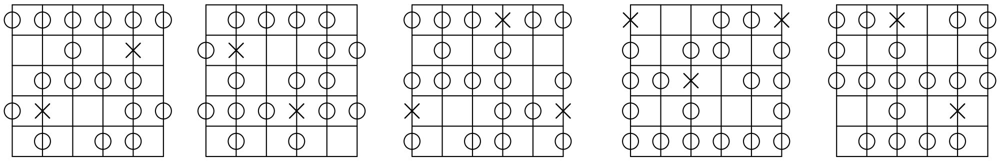


Ganamurti, ♭3 Hypermode [2 3 4 ♭6 6 ♭7 7] **[I7, IΔ, I+]**

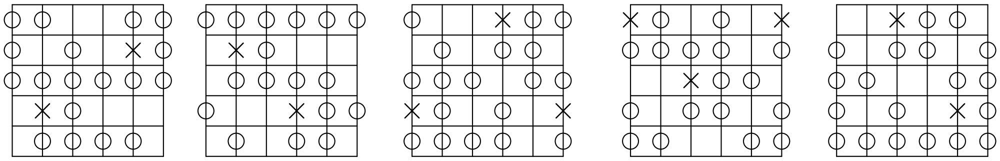


9.4.2 The Manavati Scale Group

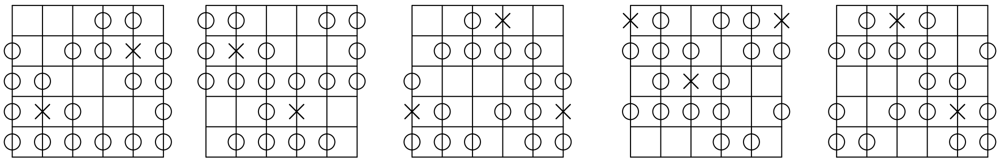
Manavati, ♭7 Hypermode [♭2 2 ♭3 3 5 6 7] **[IΔ]**



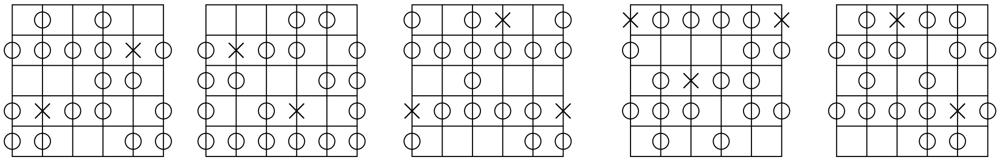
Manavati, ♭6 Hypermode [♭2 ♭3 3 4 ♭5 6 7] **[IΔ]**



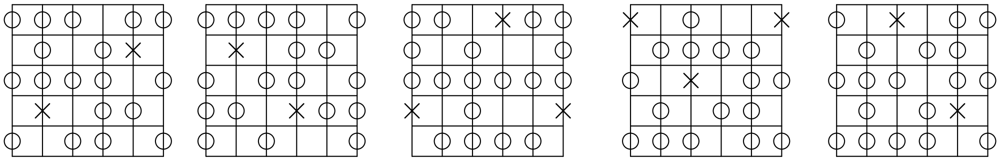
Manavati, ♭5 Hypermode [♭2 ♭3 4 ♭5 5 ♭6 7] **[ImΔ]**



Manavati, 3 Hypermode [♭2 ♭3 4 5 ♭6 6 ♭7] **[Im7]**

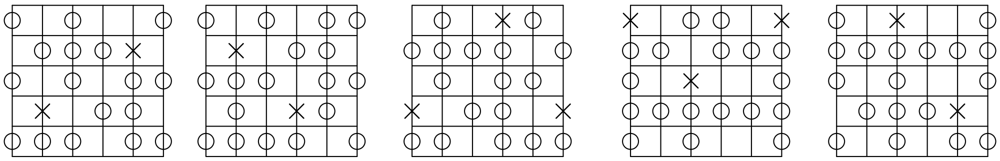


Manavati, ♭3 Hypermode [2 3 ♭5 ♭6 6 ♭7 7] **[I7, IΔ, I+]**

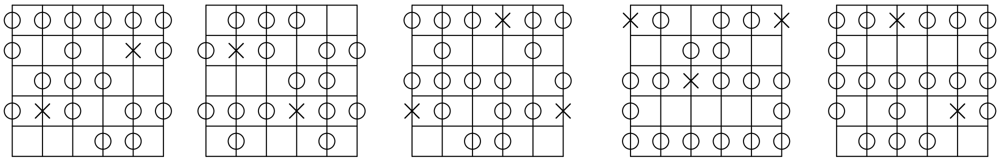


9.4.3 The Rupavati Scale Group

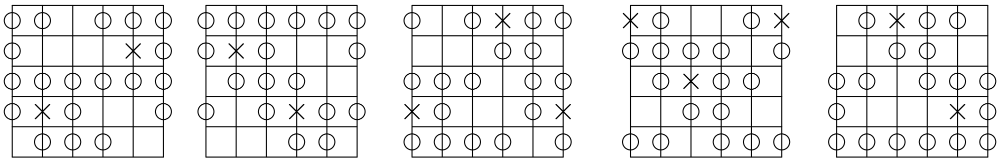
Rupavati, 6 Hypermode [♭2 2 ♭3 3 ♭5 ♭6 ♭7] **[I7, I+]**



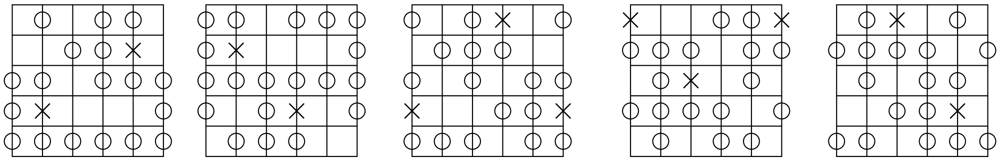
Rupavati, ♭6 Hypermode [2 ♭3 3 4 5 6 7] **[IΔ]**



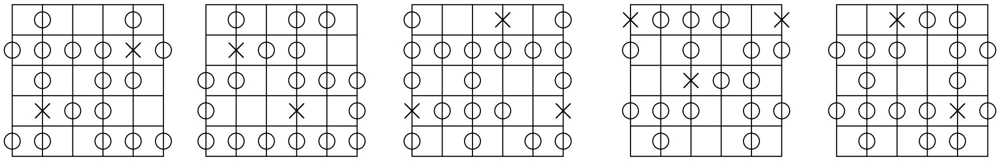
Rupavati, ♭5 Hypermode [♭2 3 4 ♭5 5 6 7] **[IΔ]**



Rupavati, 3 Hypermode [♭2 ♭3 ♭5 5 ♭6 6 7] **[ImΔ]**

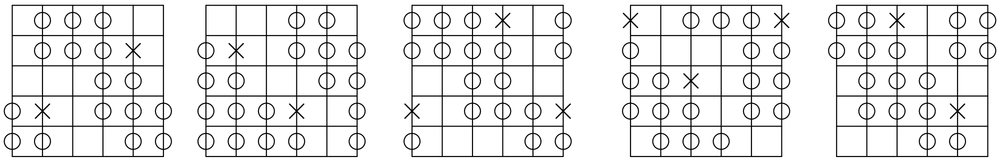


Rupavati, 2 Hypermode [♭2 ♭3 4 ♭6 6 ♭7 7]

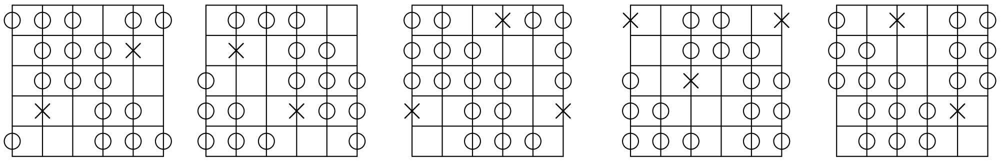


9.4.4 The Salagam Scale Group

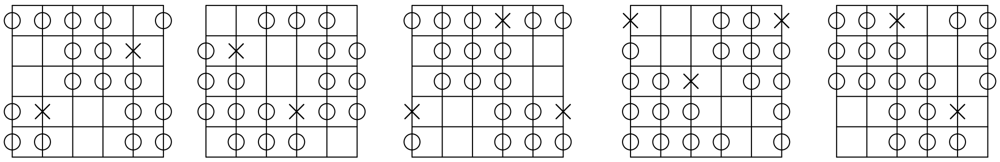
Salagam, 7 Hypermode [♭2 2 ♭3 5 ♭6 6 ♭7] **[Im7]**



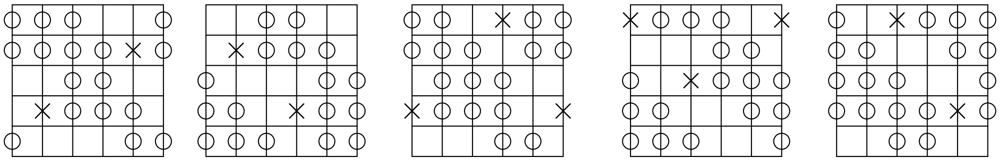
Salagam, ♭7 Hypermode [2 ♭3 3 ♭6 6 ♭7 7] **[I7, IΔ, I+]**



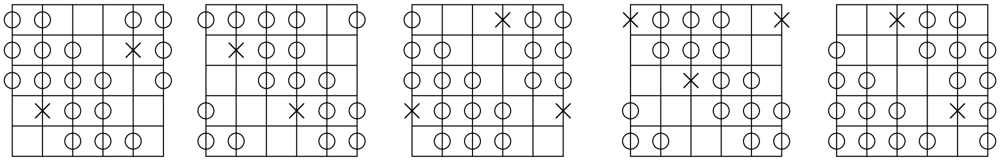
Salagam, 4 Hypermode [♭2 2 ♭3 3 5 ♭6 6] **[I7, IΔ]**



Salagam, 3 Hypermode [2 ♭3 3 4 ♭6 6 ♭7] **[I7, I+]**

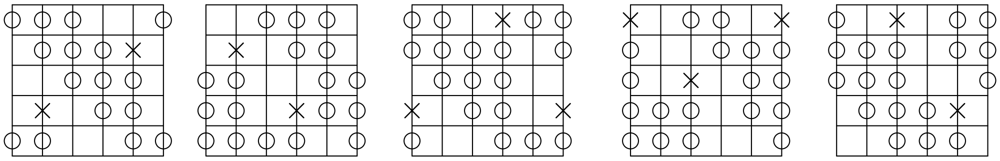


Salagam, ♭3 Hypermode [♭3 3 4 ♭5 6 ♭7 7] **[I7, IΔ]**

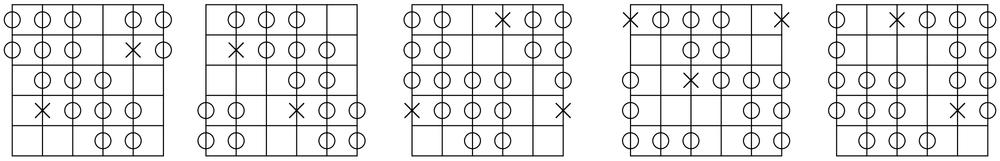


9.4.5 The Jhalavarali Scale Group

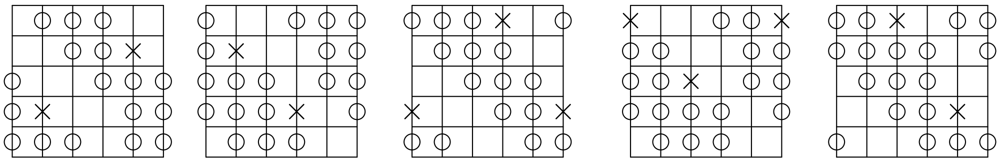
Jhalavarali, ♭7 Hypermode [♭2 2 ♭3 3 ♭6 6 ♭7] **[I7, I+]**



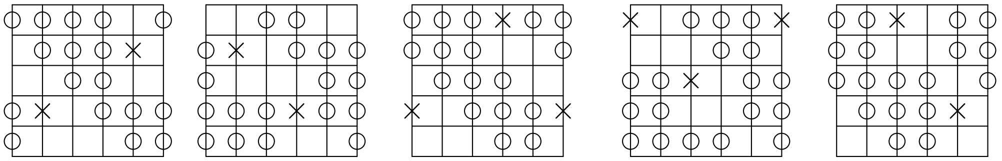
Jhalavarali, 6 Hypermode [2 ♭3 3 4 6 ♭7 7] **[I7, IΔ]**



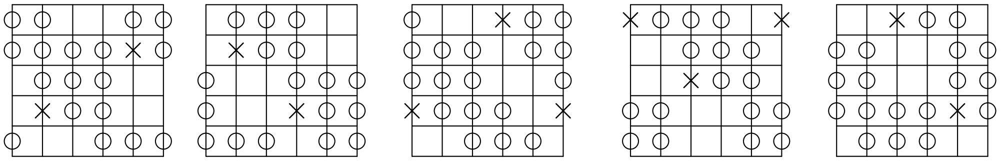
Jhalavarali, 4 Hypermode [♭2 2 ♭3 ♭5 5 ♭6 6] **[Im7, ImΔ]**



Jhalavarali, 3 Hypermode [2 ♭3 3 5 ♭6 6 ♭7] **[I7]**

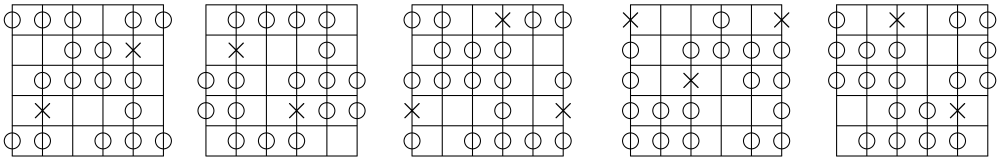


Jhalavarali, ♭3 Hypermode [♭3 3 4 ♭6 6 ♭7 7] **[I7, IΔ, I+]**

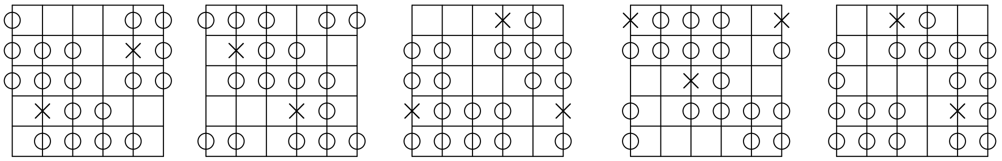


9.4.6 The Pavani Scale Group

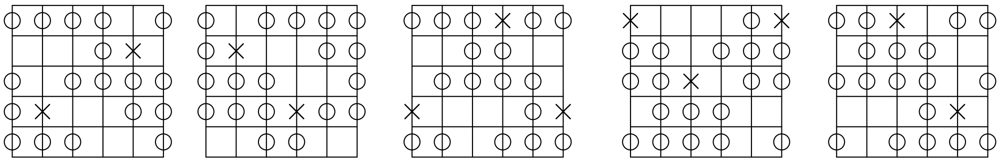
Pavani, ♭7 Hypermode [♭2 2 ♭3 3 ♭6 6 7] **[IΔ, I+]**



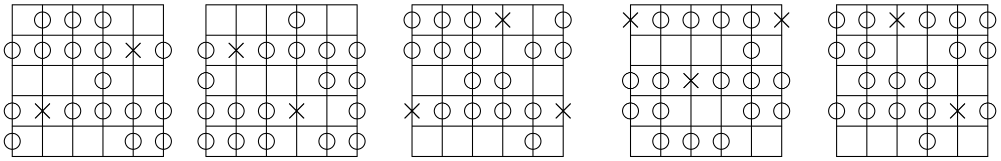
Pavani, ♭6 Hypermode [♭2 ♭3 3 4 ♭5 ♭7 7] **[I7, IΔ]**



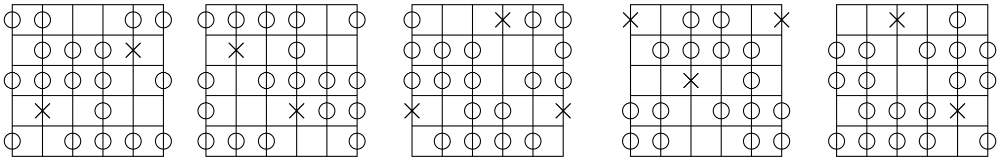
Pavani, 4 Hypermode [♭2 2 3 ♭5 5 ♭6 6] **[I7, IΔ]**



Pavani, 3 Hypermode [2 ♭3 4 5 ♭6 6 ♭7] **[Im7]**

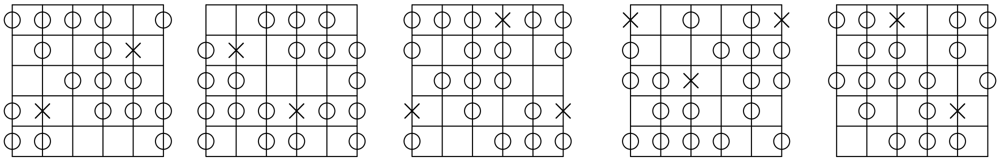


Pavani, ♭3 Hypermode [♭3 3 ♭5 ♭6 6 ♭7 7] **[I7, IΔ, I+]**

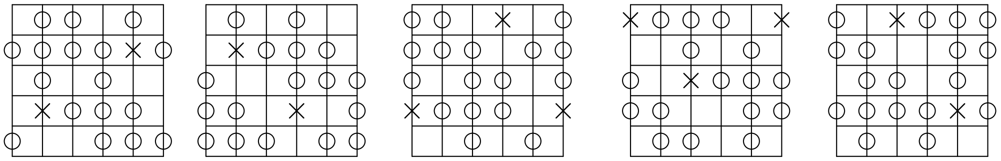


9.4.7 The Gavambhodi Scale Group

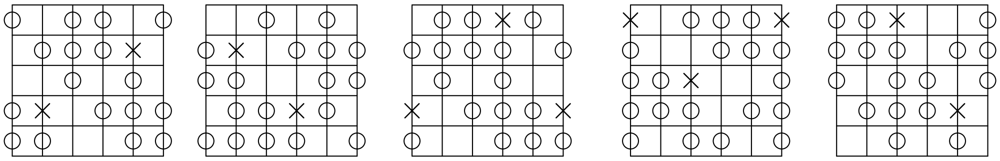
Gavambhodi, 7 Hypermode [♭2 2 3 5 ♭6 6 ♭7] **[I7]**



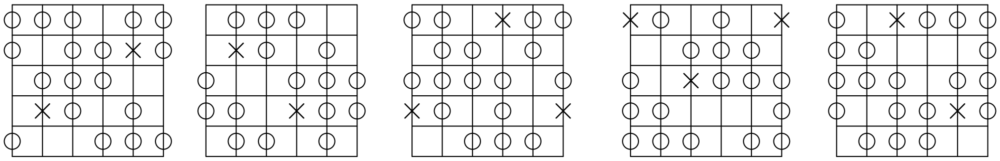
Gavambhodi, ♭7 Hypermode [2 ♭3 4 ♭6 6 ♭7 7]



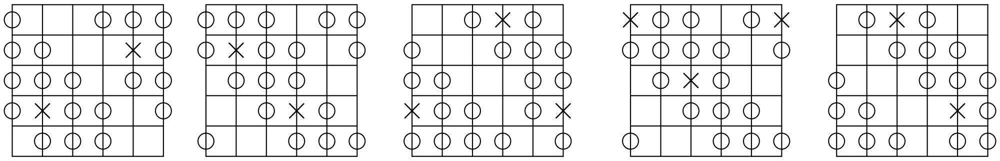
Gavambhodi, 4 Hypermode [♭2 2 ♭3 3 5 ♭6 ♭7] **[I7]**



Gavambhodi, 3 Hypermode [2 ♭3 3 4 ♭6 6 7] **[I∆, I+]**

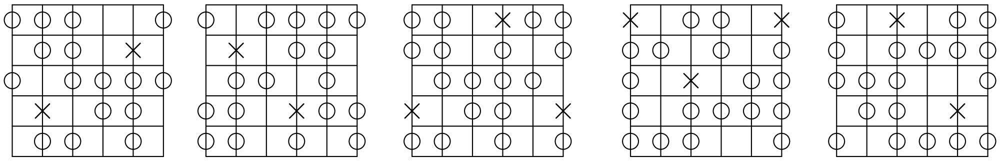


Gavambhodi, 2 Hypermode [♭2 3 4 ♭5 5 ♭7 7] **[I7, I∆]**

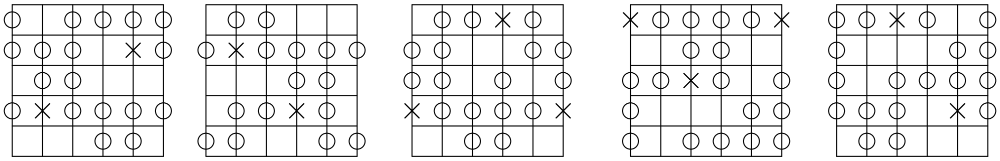


9.4.8 The Divyamani Scale Group

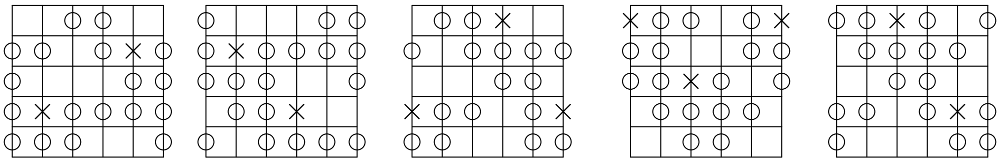
Divyamani, 6 Hypermode [♭2 2 ♭3 3 ♭5 6 ♭7] **[I7]**



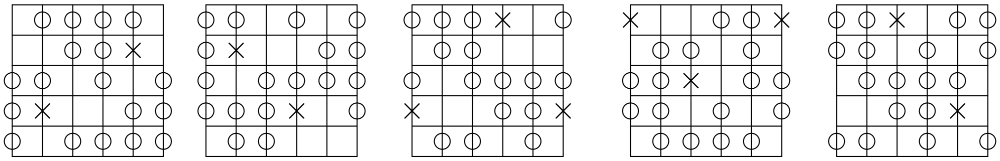
Divyamani, ♭6 Hypermode [2 ♭3 3 4 5 ♭7 7] **[I7, I∆]**



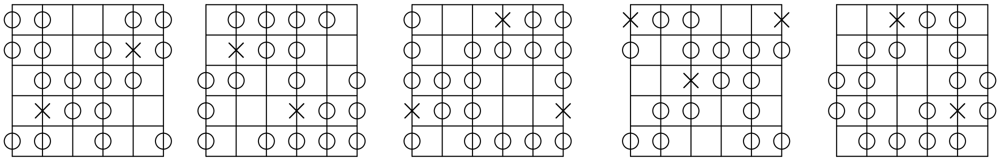
Divyamani, 4 Hypermode [♭2 2 4 ♭5 5 ♭6 ♭7]



Divyamani, 3 Hypermode [2 ♭3 ♭5 5 ♭6 6 7] **[ImΔ]**

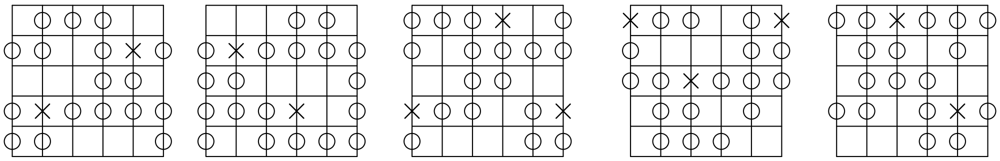


Divyamani, 2 Hypermode [♭2 3 4 ♭6 6 ♭7 7] **[I7, IΔ, I+]**

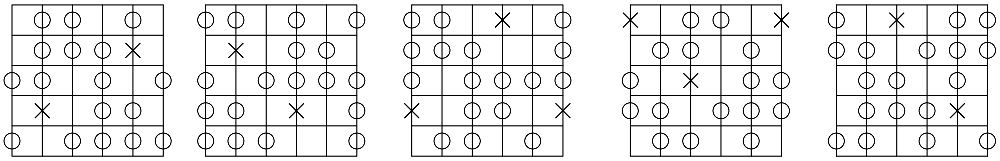


9.4.9 The Dhavalambari Scale Group

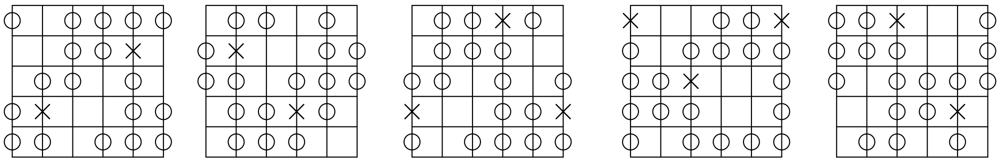
Dhavalambari, 7 Hypermode [♭2 2 4 5 ♭6 6 ♭7]



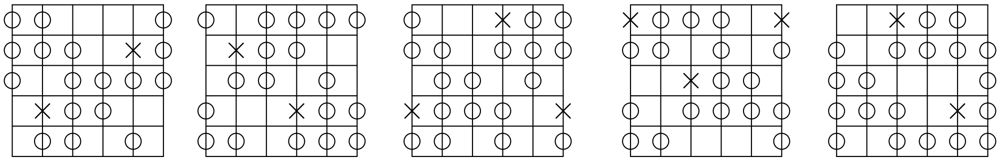
Dhavalambari, ♭7 Hypermode [2 ♭3 ♭5 ♭6 6 ♭7 7] **[I∅]**



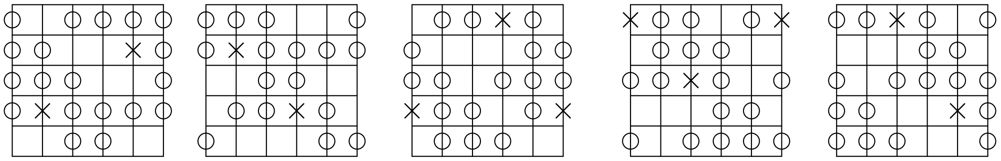
Dhavalambari, 4 Hypermode [♭2 2 ♭3 3 5 ♭6 7] **[IΔ]**



Dhavalambari, ♭3 Hypermode [♭2 ♭3 3 4 ♭5 6 ♭7] **[I7]**

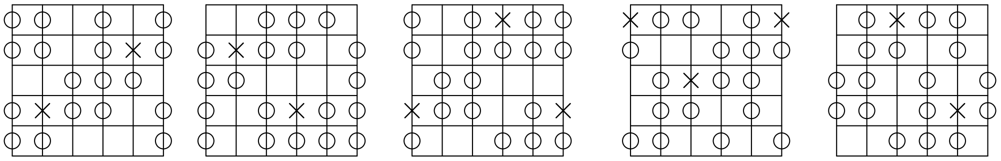


Dhavalambari, 2 Hypermode [2 3 4 ♭5 5 ♭7 7] **[I7, IΔ]**

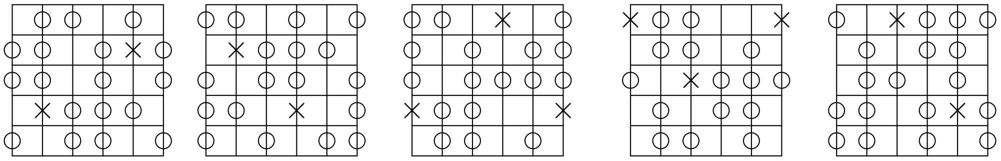


9.4.10 The Sucharitra Scale Group

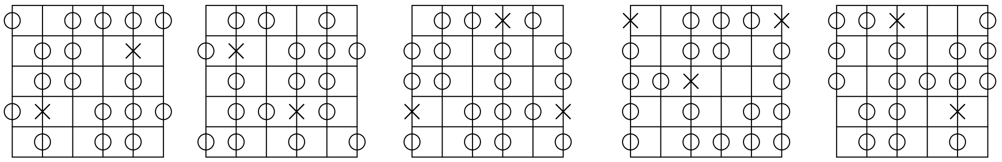
Sucharitra, 7 Hypermode [♭2 3 4 5 ♭6 6 ♭7] **[I7]**



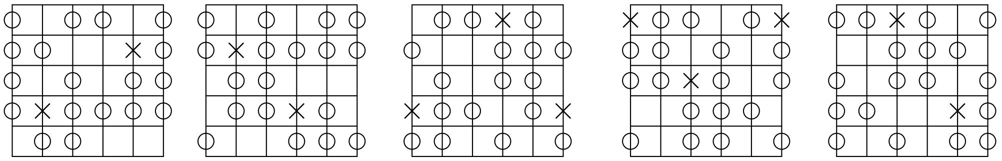
Sucharitra, ♭7 Hypermode [2 4 ♭5 ♭6 6 ♭7 7]



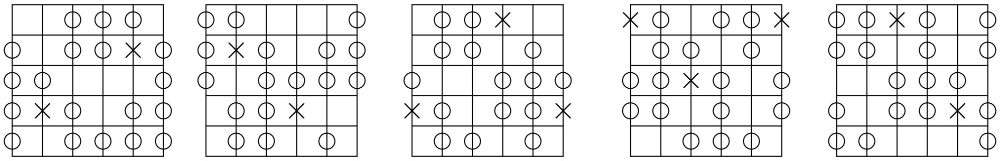
Sucharitra, 4 Hypermode [♭2 2 ♭3 3 5 ♭7 7] **[I7, IΔ]**



Sucharitra, 2 Hypermode [♭2 2 3 4 ♭5 5 ♭7] **[I7]**

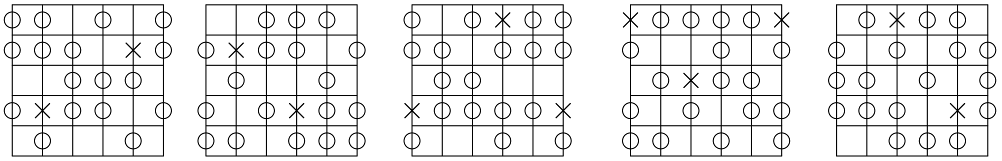


Sucharitra, ♭2 Hypermode [2 ♭3 4 ♭5 5 ♭6 7] **[ImΔ]**

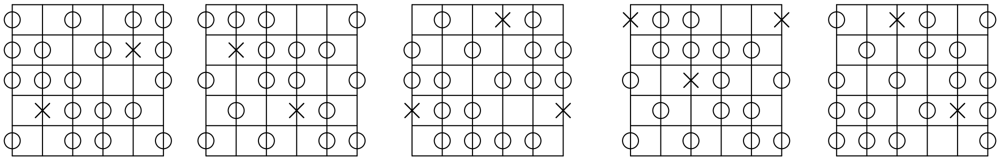


9.4.11 The Namanarayani Scale Group

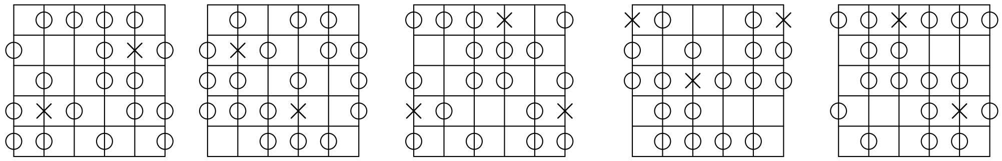
Super Locrian ♮2 ♭♭7, 7 Hypermode [♭2 ♭3 3 4 5 6 ♭7] **[I7]**



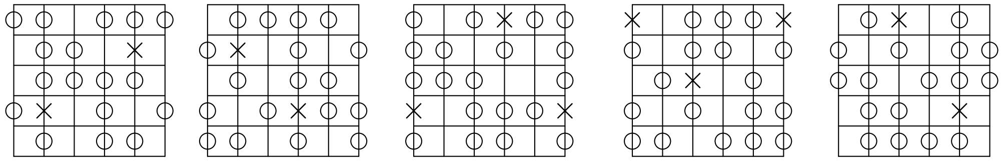
Super Locrian ♮2 ♭♭7, ♭7 Hypermode [2 3 4 ♭5 ♭6 ♭7 7] **[I7, IΔ, I+]**



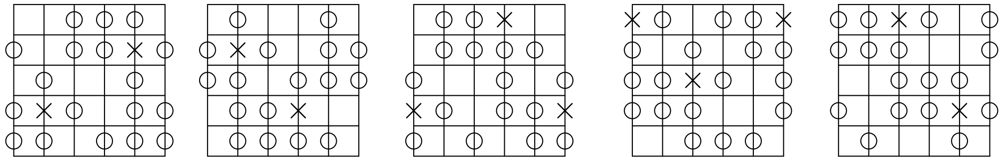
Super Locrian ♮2 ♭♭7, 5 Hypermode [♭2 2 4 5 ♭6 6 7]



Super Locrian ♮2 ♭♭7, 4 Hypermode [♭2 ♭3 3 5 6 ♭7 7] **[I7, IΔ]**



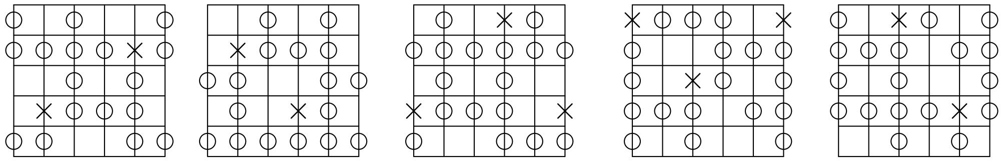
Super Locrian ♮2 ♭♭7, ♭2 Hypermode [♭2 2 ♭3 4 5 ♭6 7] **[ImΔ]**



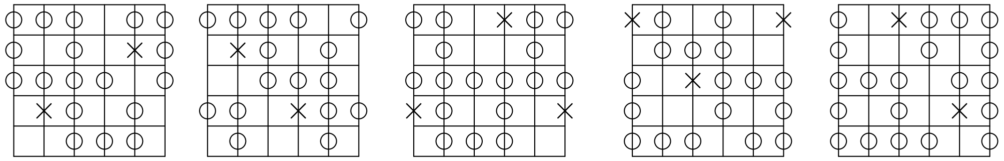
9.5 *Melakatas* With Four Consecutive Semitones

9.5.1 The Tanarupi Scale Group

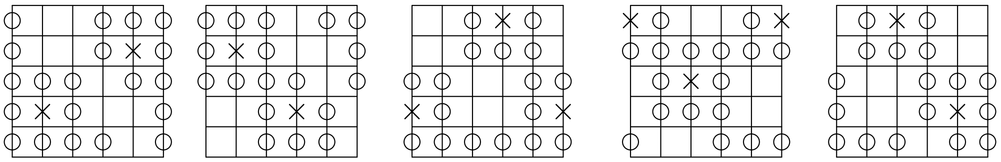
Tanarupi I, 6 Hypermode [♭2 2 ♭3 3 4 ♭6 ♭7] **[I7, I+]**



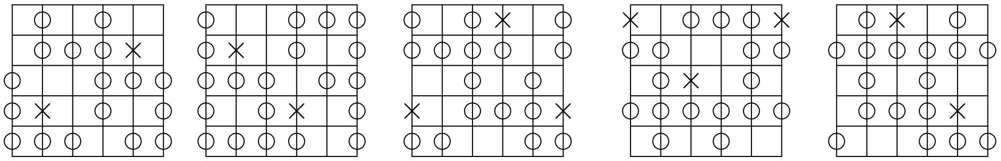
Tanarupi I, ♭6 Hypermode [2 ♭3 3 4 ♭5 6 7] **[IΔ]**



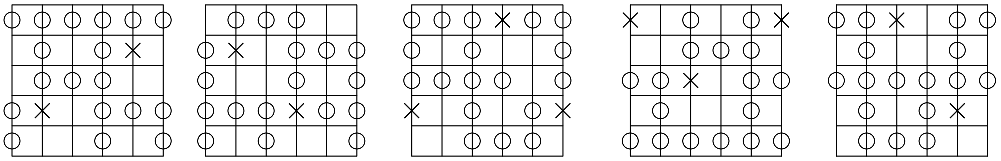
Tanarupi I, ♭5 Hypermode [♭2 3 4 ♭5 5 ♭6 7] **[IΔ]**



Tanarupi I, 3 Hypermode [♭2 ♭3 ♭5 5 ♭6 6 ♭7] **[Im7]**

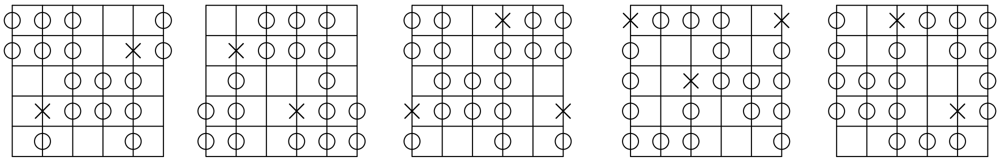


Tanarupi I, ♭3 Hypermode [2 3 5 ♭6 6 ♭7 7] **[I7, IΔ]**

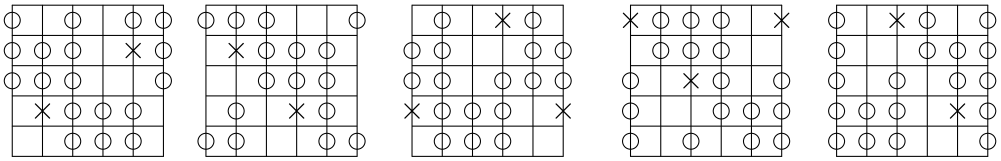


9.5.2 The Raghupriya Scale Group

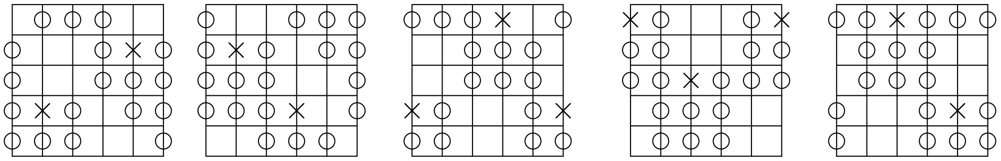
Raghupriya I, 6 Hypermode [♭2 2 ♭3 3 4 6 ♭7] **[I7]**



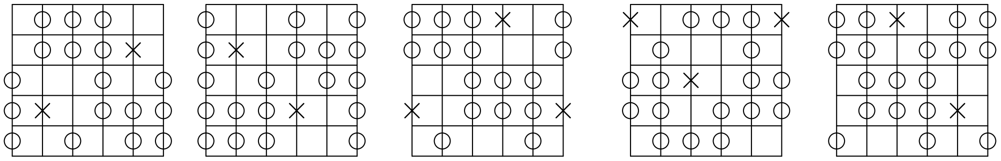
Raghupriya I, ♭6 Hypermode [2 ♭3 3 4 ♭5 ♭7 7] **[I7, IΔ]**



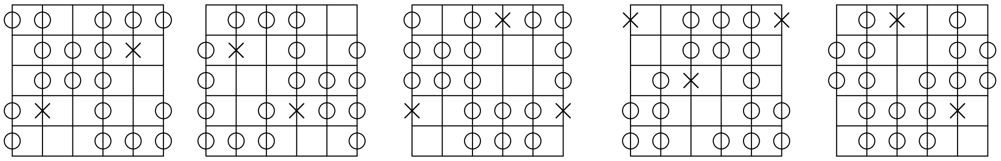
Raghupriya I, 4 Hypermode [♭2 2 4 ♭5 5 ♭6 6]



Raghupriya I, 3 Hypermode [2 ♭3 ♭5 5 ♭6 6 ♭7] **[Im7]**



Raghupriya I, ♭3 Hypermode [♭3 3 5 ♭6 6 ♭7 7] **[I7, I△]**

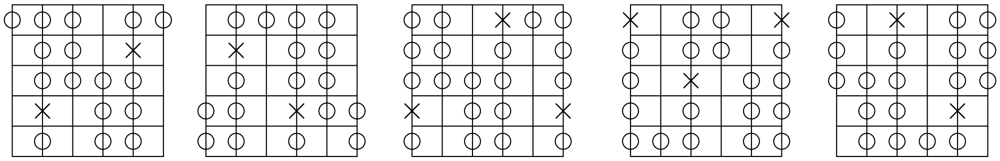


9.6 With Three Consecutive Semitones: Remaining Possibilities

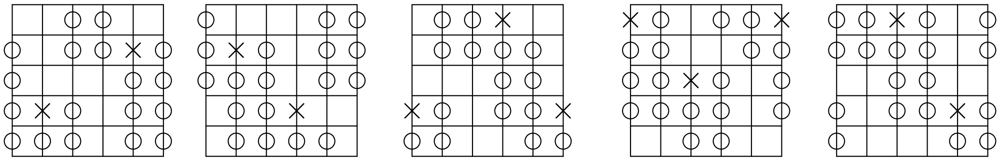
The scales in this section cover all the remaining possibilities with three consecutive semitones but no more (i.e. we do not include heptatonics having four, five or six consecutive semitones). They are included mostly because they are not too numerous (there are only eight scale groups) rather than because they have known musical applications. But who knows? Weirder scales have been used in the past, and maybe you'll find an application for some of these. Because really useful names were hard to come by, and because in impressionist music long runs of chromatic notes like these are sometimes used to depict the wind, I've named each group after one of the eight gods of the winds in Greek mythology. I admit this is rather arbitrary and silly, but there it is; if you can think of better names for these scales then, as always, feel free to use them.

9.6.1 The Borean Scale Group

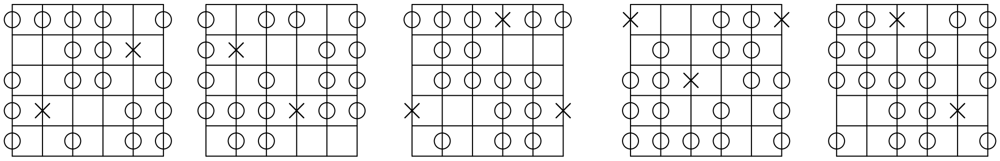
Borean, ♭6 Hypermode [♭2 2 ♭3 3 6 ♭7 7] **[I7, I∆]**



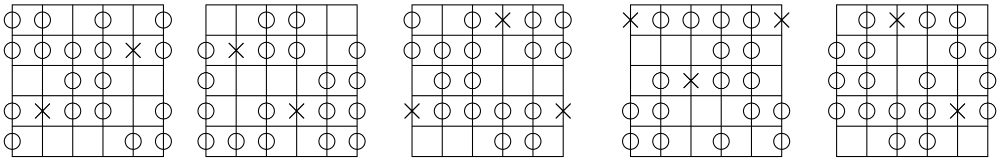
Borean, 3 Hypermode [♭2 2 ♭3 4 ♭5 5 ♭6] **[Im7, Im∆]**



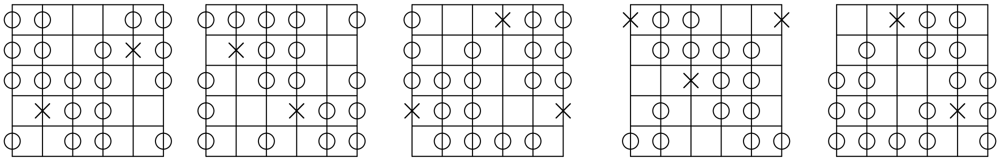
Borean, ♭3 Hypermode [2 ♭3 3 ♭5 5 ♭6 6] **[I7, I∆]**



Borean, 2 Hypermode [♭3 3 4 5 ♭6 6 ♭7] **[I7]**

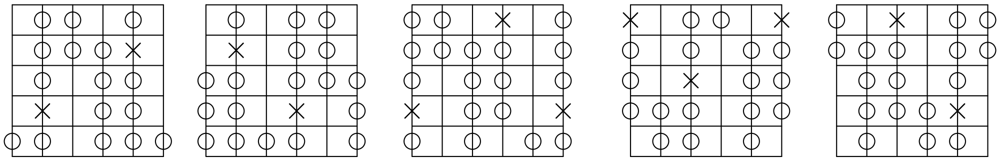


Borean, ♭2 Hypermode [3 4 ♭5 ♭6 6 ♭7 7] **[I7, I∆, I+]**

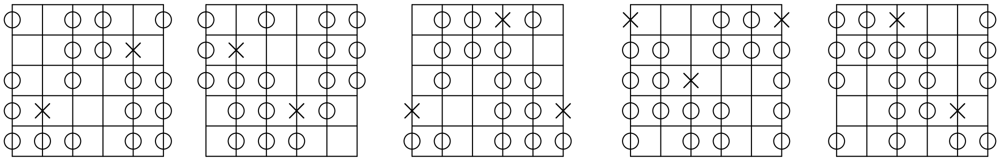


9.6.2 The Notoean Scale Group

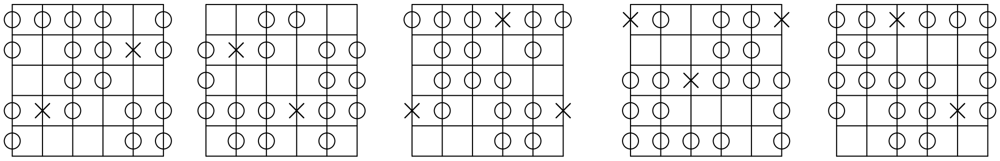
Notoean, 6 Hypermode [♭2 2 ♭3 ♭6 6 ♭7 7]



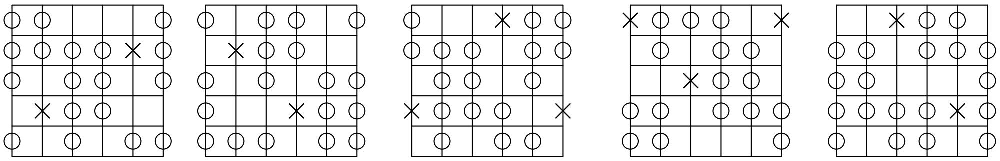
Notoean, 3 Hypermode [♭2 2 ♭3 3 ♭5 5 ♭6] **[I7, IΔ]**



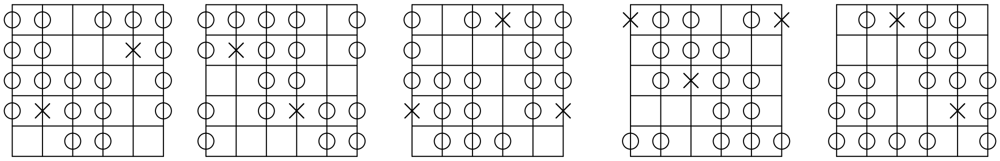
Notoean, ♭3 Hypermode [2 ♭3 3 4 5 ♭6 6] **[I7, IΔ]**



Notoean, 2 Hypermode [♭3 3 4 ♭5 ♭6 6 ♭7] **[I7, I+]**

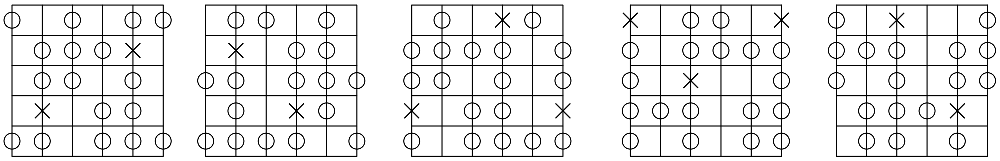


Notoean, ♭2 Hypermode [3 4 ♭5 5 6 ♭7 7] **[I7, IΔ]**

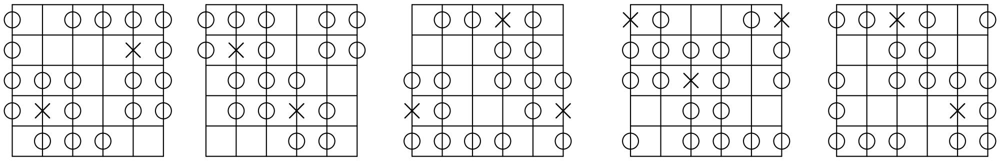


9.6.3 The Zephyrean Scale Group

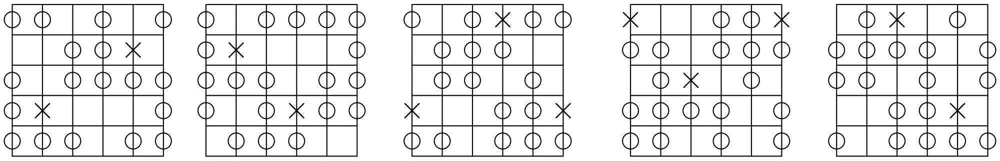
Zephyrean, ♭6 Hypermode [♭2 2 ♭3 3 ♭6 ♭7 7] **[I7, I∆, I+]**



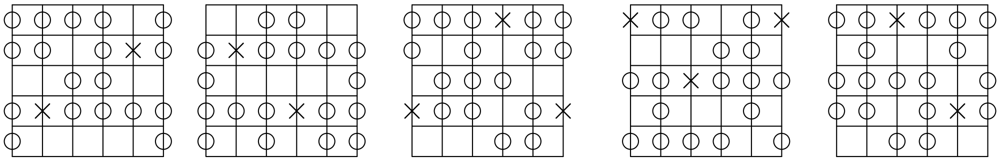
Zephyrean, 4 Hypermode [♭2 2 3 4 ♭5 5 7] **[I∆]**



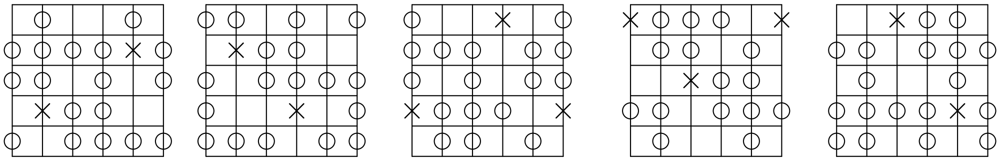
Zephyrean, ♭3 Hypermode [♭2 ♭3 3 ♭5 5 ♭6 6] **[I7, I∆]**



Zephyrean, 2 Hypermode [2 3 4 5 ♭6 6 ♭7] **[I7]**

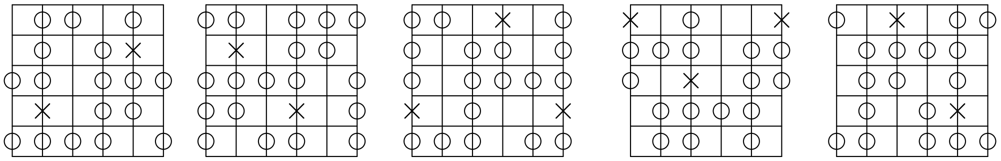


Zephyrean, ♭2 Hypermode [♭3 4 ♭5 ♭6 6 ♭7 7] **[I∅]**

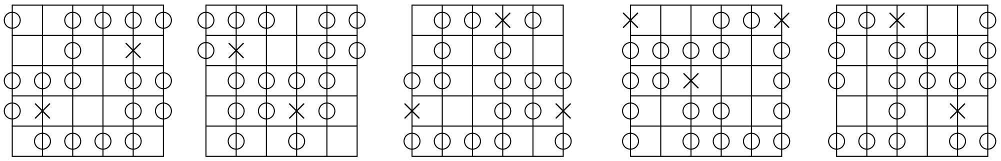


9.6.4 The Eurean Scale Group

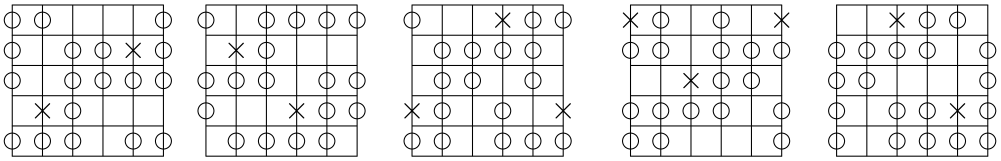
Eurean, ♭7 Hypermode [♭2 2 ♭5 ♭6 6 ♭7 7]



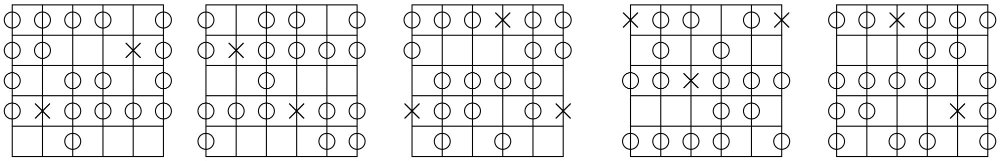
Eurean, 4 Hypermode [♭2 2 ♭3 3 ♭5 5 7] **[IΔ]**



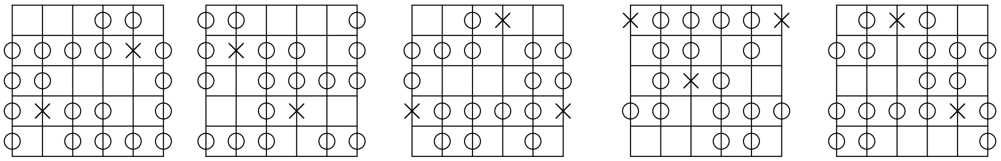
Eurean, ♭3 Hypermode [♭2 ♭3 3 4 ♭5 ♭6 6] **[I+]**



Eurean, 2 Hypermode [2 3 4 ♭5 5 6 ♭7] **[I7]**

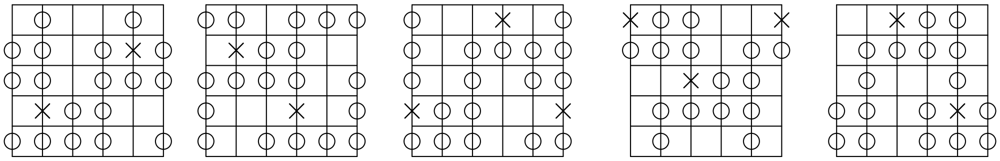


Eurean, ♭2 Hypermode [♭3 4 ♭5 5 ♭6 ♭7 7] **[Im7, ImΔ]**

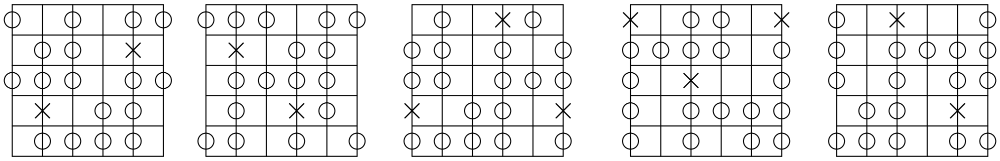


9.6.5 The Kaikian Scale Group

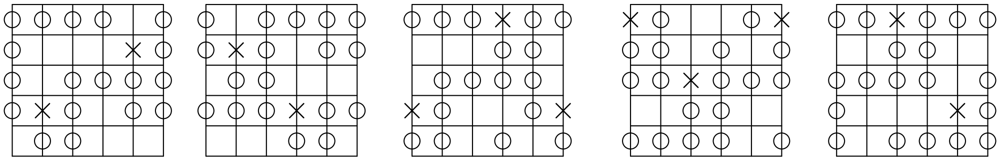
Kaikian, 7 Hypermode [♭2 4 ♭5 ♭6 6 ♭7 7]



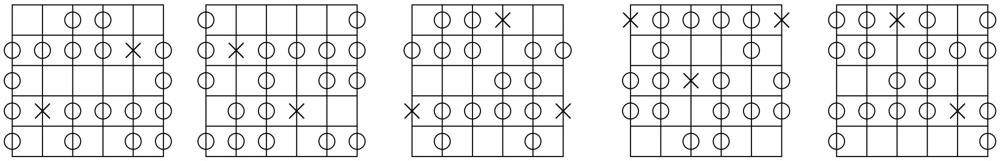
Kaikian, ♭5 Hypermode [♭2 2 ♭3 3 ♭5 ♭7 7] **[I7, IΔ]**



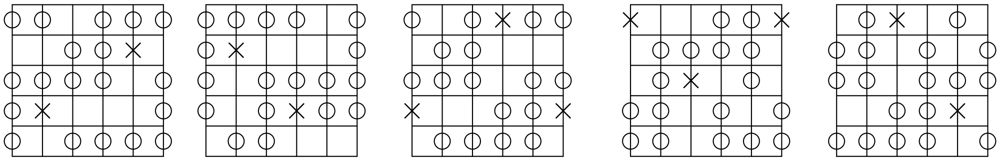
Kaikian, ♭3 Hypermode [♭2 2 3 4 ♭5 5 6] **[I7, IΔ]**



Kaikian, 2 Hypermode [2 ♭3 4 ♭5 5 ♭6 ♭7] **[Im7]**

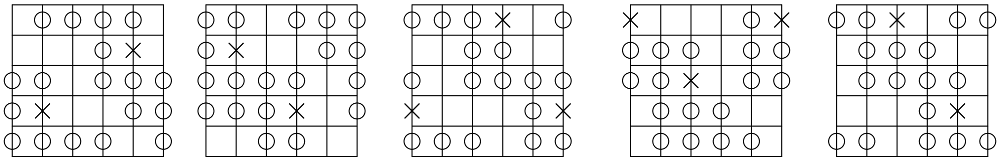


Kaikian, ♭2 Hypermode [♭3 3 ♭5 5 ♭6 6 7] **[IΔ]**

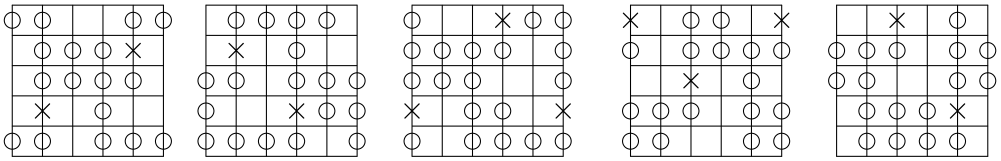


9.6.6 The Apeliotean Scale Group

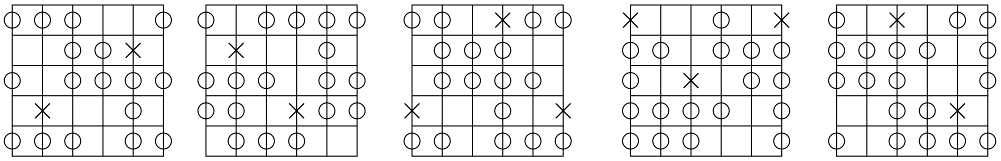
Apeliotean, ♭7 Hypermode [♭2 2 ♭5 5 ♭6 6 7]



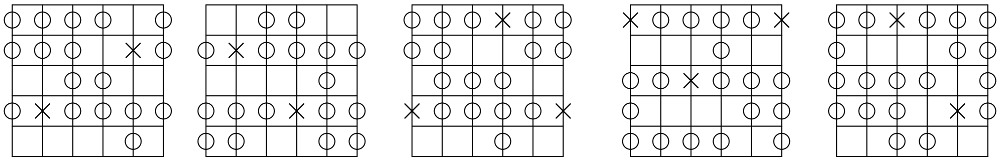
Apeliotean, ♭6 Hypermode [♭2 ♭3 3 ♭6 6 ♭7 7] [**I7, I∆, I**+]



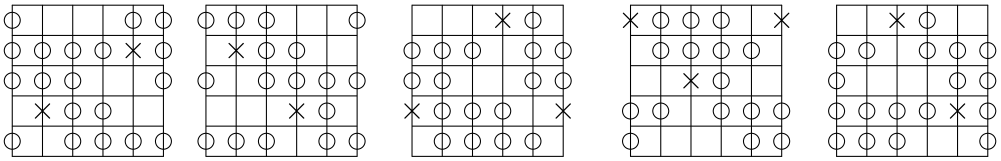
Apeliotean, ♭3 Hypermode [♭2 2 ♭3 3 ♭5 ♭6 6] [**I**+]



Apeliotean, 2 Hypermode [2 ♭3 3 4 5 6 ♭7] [**I7**]

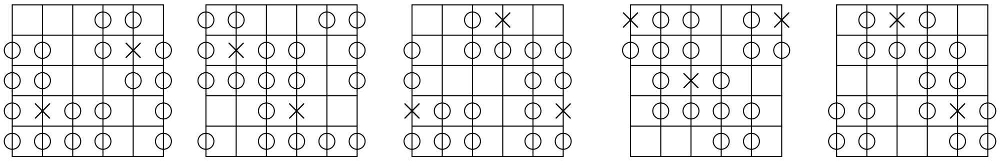


Apeliotean, ♭2 Hypermode [♭3 3 4 ♭5 ♭6 ♭7 7] [**I7, I∆, I**+]

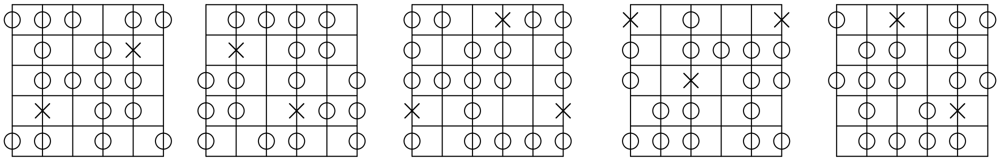


9.6.7 The Skironean Scale Group

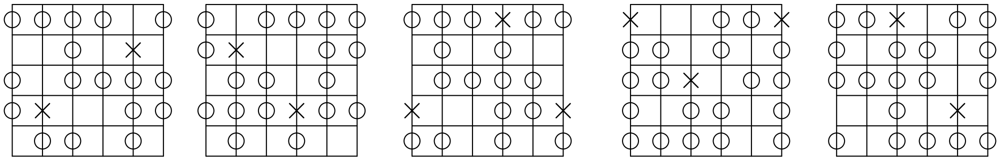
Skironean, 7 Hypermode [♭2 4 ♭5 5 ♭6 ♭7 7]



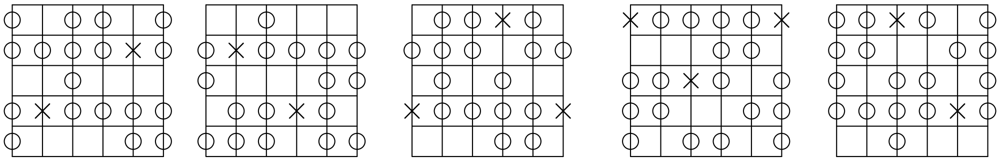
Skironean, ♭6 Hypermode [♭2 2 3 ♭6 6 ♭7 7] **[I7, IΔ, I+]**



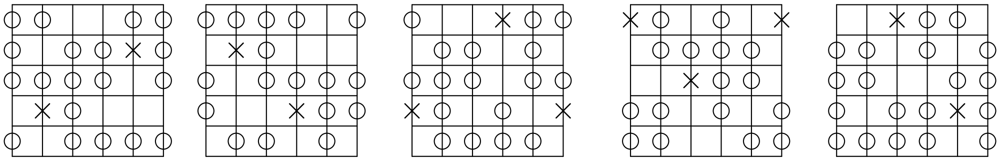
Skironean, ♭3 Hypermode [♭2 2 ♭3 3 ♭5 5 6] **[I7, IΔ]**



Skironean, 2 Hypermode [2 ♭3 3 4 5 ♭6 ♭7] **[I7]**

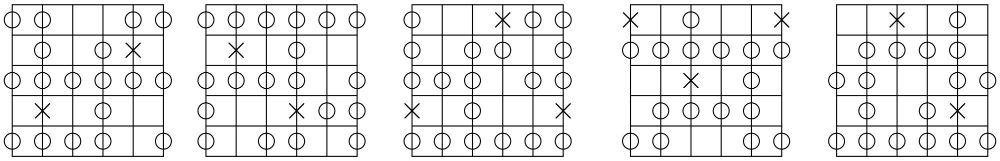


Skironean, ♭2 Hypermode [♭3 3 4 ♭5 ♭6 6 7] **[IΔ, I+]**

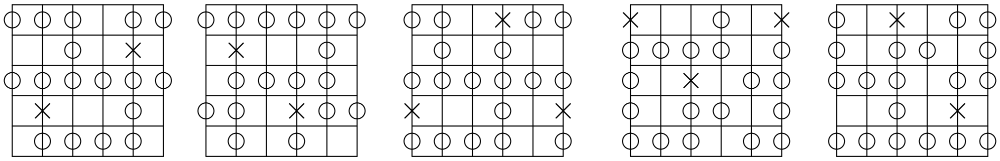


9.6.8 The Lipsean Scale Group

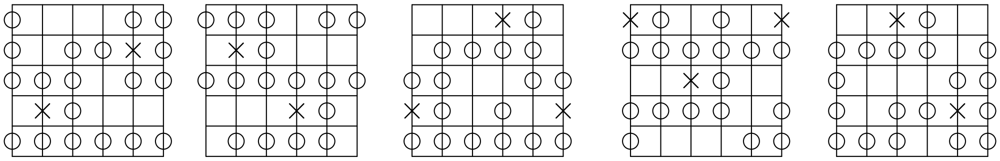
Lipsean, 7 Hypermode [♭2 3 ♭5 ♭6 6 ♭7 7] **[I7, IΔ, I+]**



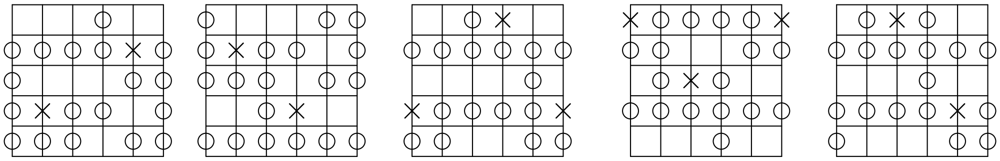
Lipsean, ♭5 Hypermode [♭2 2 ♭3 3 ♭5 6 7] **[IΔ]**



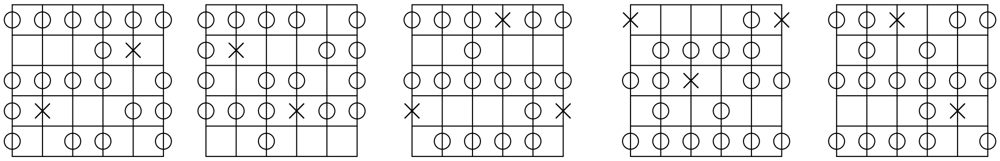
Lipsean, 3 Hypermode [♭2 ♭3 3 4 ♭5 ♭6 7] **[IΔ, I+]**



Lipsean, 2 Hypermode [♭2 ♭3 4 ♭5 5 ♭6 ♭7] **[Im7]**



Lipsean, ♭2 Hypermode [2 3 ♭5 5 ♭6 6 7] **[IΔ]**

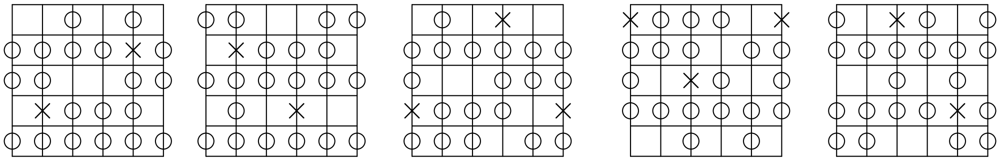


10

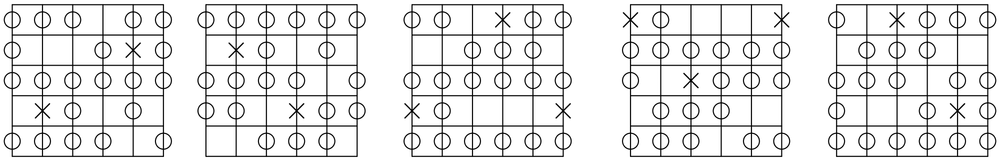
Octatonics I: Two Consecutive Semitones

10.1 The Major Add ♭6 Scale Group

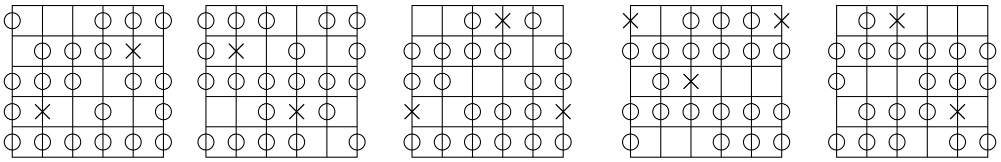
Mixolydian Add ♭2, 7 Hypermode [♭2 2 ♭3 4 ♭5 ♭6 ♭7 7] **[I∅]**



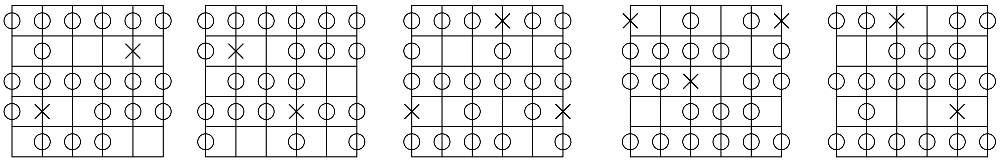
Mixolydian Add ♭2, ♭6 Hypermode [♭2 2 3 4 ♭5 ♭6 6 7] **[IΔ, I+]**



Mixolydian Add ♭2, ♭5 Hypermode [♭2 ♭3 3 ♭5 5 ♭6 ♭7 7] **[I7, IΔ]**

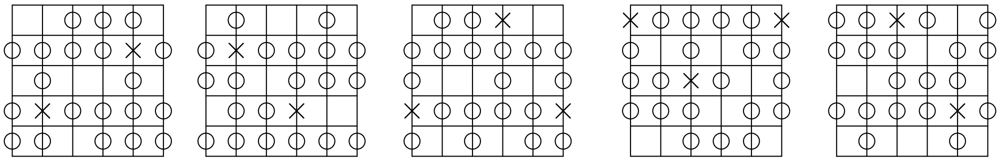


Mixolydian Add ♭2, ♭3 Hypermode [♭2 2 3 ♭5 5 6 ♭7 7] **[I7, IΔ]**

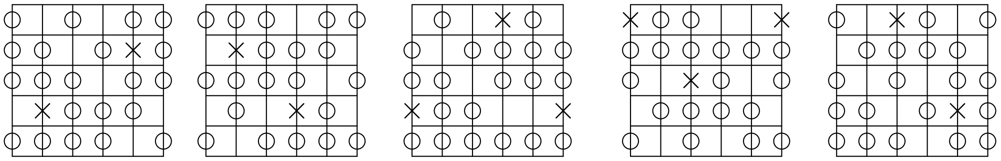


10.2 The $\sharp 4^{\mathbf{m7}} + 5^{\mathbf{min}}$ Scale Group

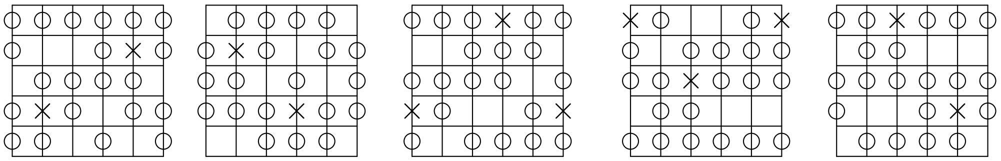
$\sharp 4^{\mathbf{m7}} + 5^{\mathbf{min}}$, 7 Hypermode [♭2 2 ♭3 4 5 ♭6 ♭7 7] **[Im7, ImΔ]**



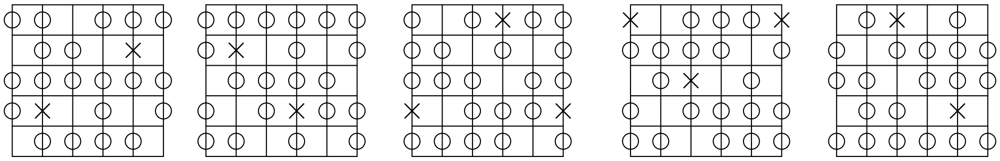
$\sharp 4^{\mathbf{m7}} + 5^{\mathbf{min}}$, ♭6 Hypermode [♭2 2 3 4 ♭5 ♭6 ♭7 7] **[I7, IΔ, I+]**



$\sharp 4^{\mathbf{m7}} + 5^{\mathbf{min}}$, 4 Hypermode [♭2 2 3 4 5 ♭6 6 7] **[IΔ]**

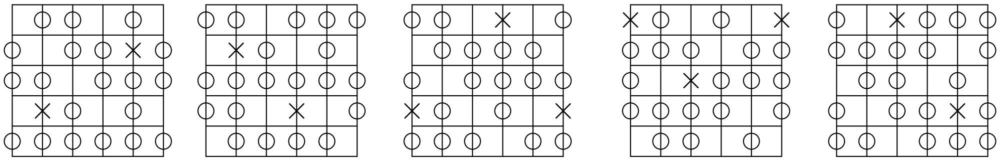


♯$4^{\mathbf{m7}}$ + $5^{\mathbf{min}}$, ♭3 Hypermode [♭2 ♭3 3 ♭5 5 6 ♭7 7] **[I7, I∆]**

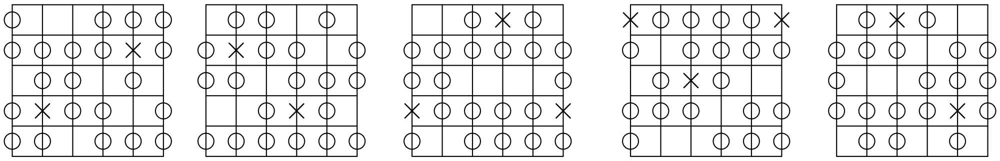


10.3 The $1^{\mathbf{maj}}$ + ♭$2^{\mathbf{maj}}$ + ♭$7^{\mathbf{maj}}$ Scale Group

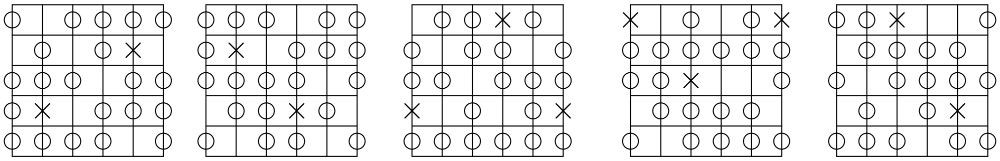
$1^{\mathbf{maj}}$ + ♭$2^{\mathbf{maj}}$ + ♭$7^{\mathbf{maj}}$, 7 Hypermode [♭2 2 ♭3 4 ♭5 ♭6 6 7] **[I○]**



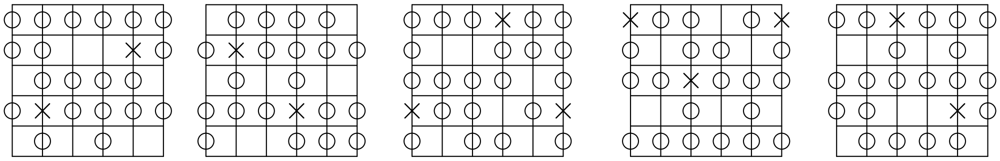
$1^{\mathbf{maj}}$ + ♭$2^{\mathbf{maj}}$ + ♭$7^{\mathbf{maj}}$, 6 Hypermode [♭2 ♭3 3 4 5 ♭6 ♭7 7] **[I7, I∆]**



$1^{\mathbf{maj}}$ + ♭$2^{\mathbf{maj}}$ + ♭$7^{\mathbf{maj}}$, ♭5 Hypermode [♭2 2 3 ♭5 5 ♭6 ♭7 7] **[I7, I∆]**

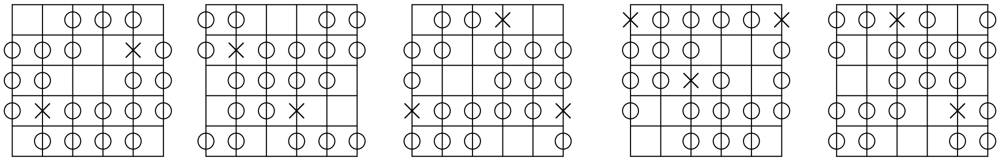


$1^{\mathbf{maj}}$ + ♭$2^{\mathbf{maj}}$ + ♭$7^{\mathbf{maj}}$, ♭3 Hypermode [♭2 2 3 4 5 6 ♭7 7] **[I7, I∆]**

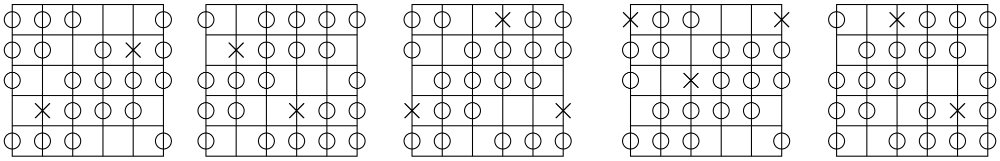


10.4 The $2^{\mathbf{maj}} + 6^{\mathbf{min}} + \flat 7^{\mathbf{min}}$ Scale Group

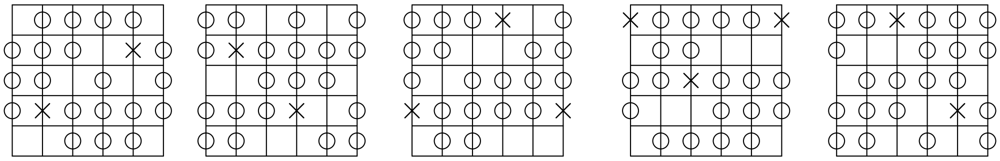
$2^{\mathbf{maj}} + 6^{\mathbf{min}} + \flat 7^{\mathbf{min}}$, **7 Hypermode** [♭2 2 ♭3 4 ♭5 5 ♭7 7] **[Im7, ImΔ]**



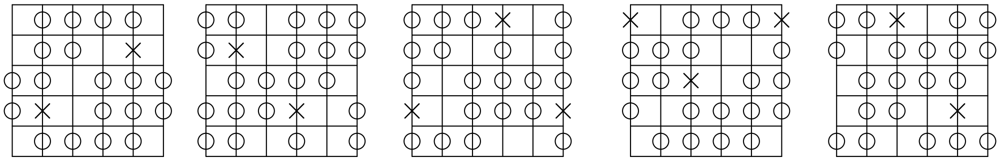
$2^{\mathbf{maj}} + 6^{\mathbf{min}} + \flat 7^{\mathbf{min}}$, **♭6 Hypermode** [♭2 2 3 4 ♭5 ♭6 6 ♭7] **[I7, I+]**



$2^{\mathbf{maj}} + 6^{\mathbf{min}} + \flat 7^{\mathbf{min}}$, **5 Hypermode** [2 ♭3 4 ♭5 5 6 ♭7 7] **[Im7, ImΔ]**

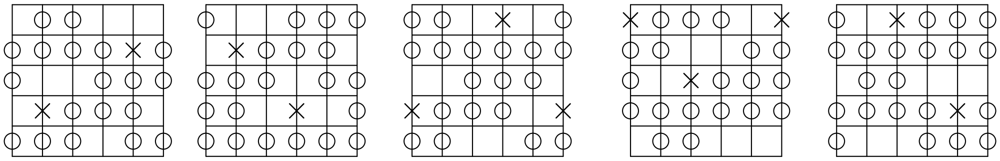


$2^{\mathbf{maj}} + 6^{\mathbf{min}} + \flat 7^{\mathbf{min}}$, **♭3 Hypermode** [♭2 2 ♭3 ♭5 5 6 ♭7 7] **[Im7, ImΔ]**

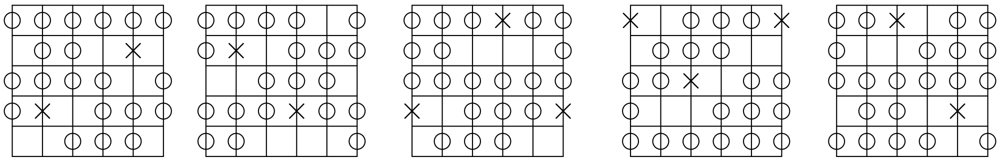


10.5 The $1^{\mathbf{maj}} + \flat 2^{\mathbf{maj}} + 2^{\mathbf{min}}$ Scale Group

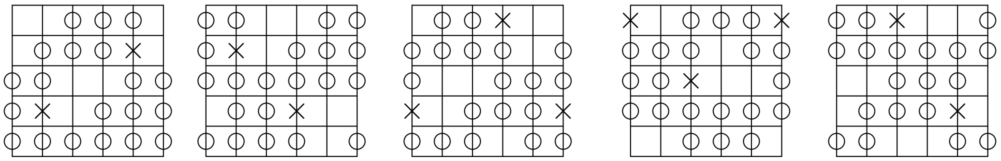
$1^{\mathbf{maj}} + \flat 2^{\mathbf{maj}} + 2^{\mathbf{min}}$, **7 Hypermode** [♭2 2 ♭3 4 ♭5 ♭6 6 ♭7] **[I∅]**



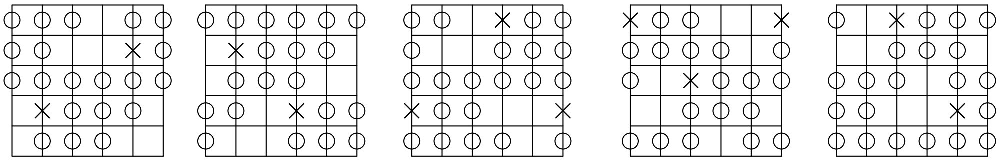
$1^{\mathbf{maj}} + \flat 2^{\mathbf{maj}} + 2^{\mathbf{min}}$, **♭7 Hypermode** [2 ♭3 3 ♭5 5 6 ♭7 7] **[I7, IΔ]**



$1^{\mathbf{maj}} + \flat 2^{\mathbf{maj}} + 2^{\mathbf{min}}$, **♭5 Hypermode** [♭2 2 ♭3 ♭5 5 ♭6 ♭7 7] **[Im7, ImΔ]**

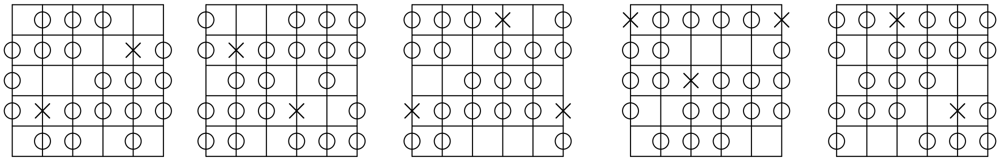


$1^{\mathbf{maj}} + \flat 2^{\mathbf{maj}} + 2^{\mathbf{min}}$, **♭3 Hypermode** [♭2 2 3 4 ♭5 6 ♭7 7] **[I7, IΔ]**

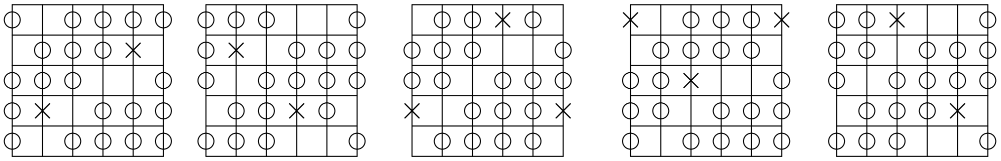


10.6 The $1^+ + \flat 2^+ + 2^{\mathbf{maj}}$ Scale Group

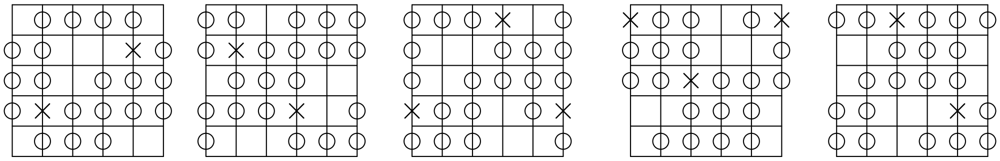
$1^+ + \flat 2^+ + 2^{\mathbf{maj}}$, **7 Hypermode** [♭2 2 ♭3 4 ♭5 5 6 ♭7] **[Im7]**



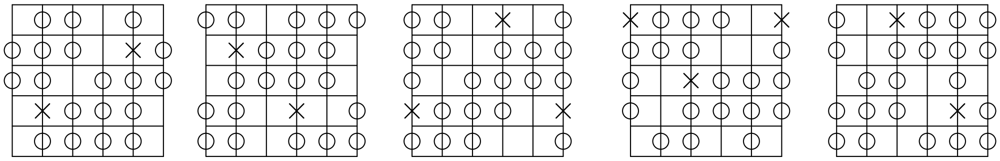
$1^+ + \flat 2^+ + 2^{\mathbf{maj}}$, **♭7 Hypermode** [2 ♭3 3 ♭5 5 ♭6 ♭7 7] **[I7, IΔ]**



$1^+ + \flat 2^+ + 2^{\mathbf{maj}}$, 5 Hypermode [♭2 2 4 ♭5 5 6 ♭7 7]

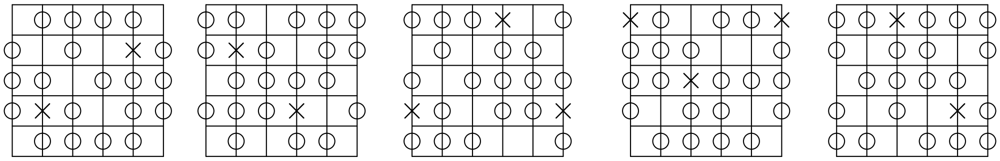


$1^+ + \flat 2^+ + 2^{\mathbf{maj}}$, ♭3 Hypermode [♭2 2 ♭3 4 ♭5 6 ♭7 7] [I∅]

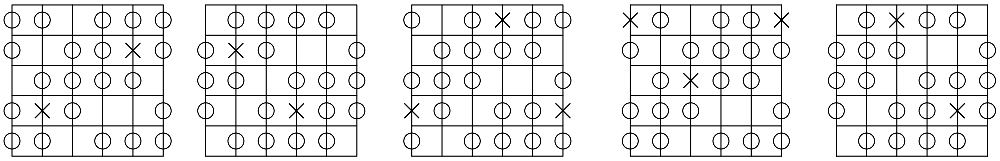


10.7 The $1^+ + \flat 5^+ + \flat 7^{\mathbf{min}}$ Scale Group

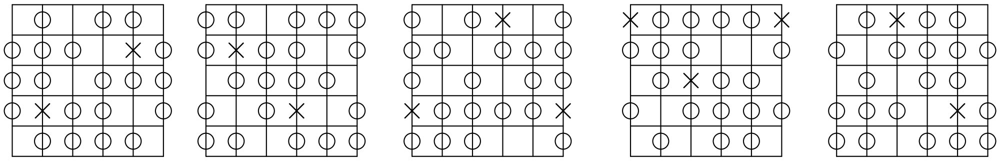
$1^+ + \flat 5^+ + \flat 7^{\mathbf{min}}$, 7 Hypermode [♭2 2 ♭3 4 ♭5 5 6 7] [ImΔ]



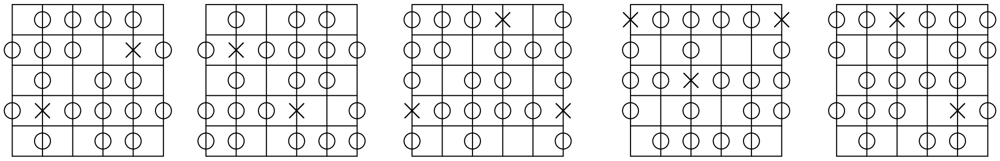
$1^+ + \flat 5^+ + \flat 7^{\mathbf{min}}$, 6 Hypermode [♭2 ♭3 3 4 5 ♭6 6 7] [IΔ]



$1^+ + \flat 5^+ + \flat 7^{\mathbf{min}}$, 5 Hypermode [♭2 ♭3 4 ♭5 5 6 ♭7 7] [Im7, ImΔ]



$1^+ + \flat 5^+ + \flat 7^{\mathbf{min}}$, **♭3 Hypermode** [♭2 2 ♭3 4 5 6 ♭7 7] **[Im7, ImΔ]**



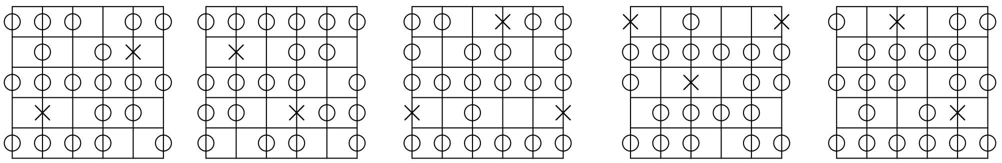
11

Octatonics II: Three Consecutive Semitones

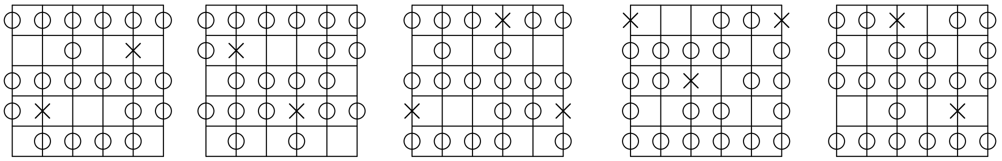
11.1 The Major Scale with an Added Note

11.1.1 The Major Add ♭2 Scale Group

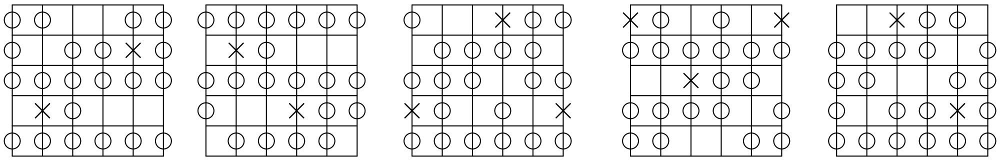
Major Add ♭2, ♭7 Hypermode [♭2 2 3 ♭5 ♭6 6 ♭7 7] **[I7, I∆, I+]**



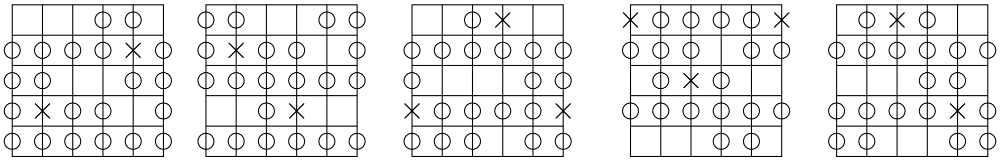
Major Add ♭2, 4 Hypermode [♭2 2 ♭3 3 ♭5 5 6 7] **[I∆]**



Major Add ♭2, ♭3 Hypermode [♭2 ♭3 3 4 ♭5 ♭6 6 7] **[IΔ, I+]**

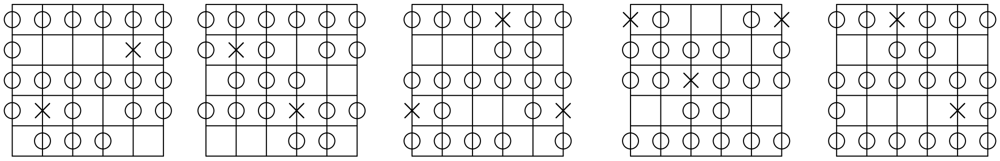


Major Add ♭2, ♭2 Hypermode [♭2 ♭3 4 ♭5 5 ♭6 ♭7 7] **[Im7, ImΔ]**

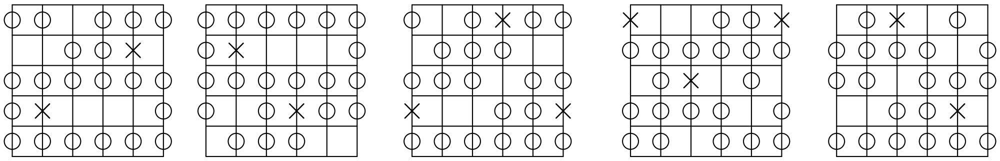


11.1.2 The Major Add ♯2 Scale Group

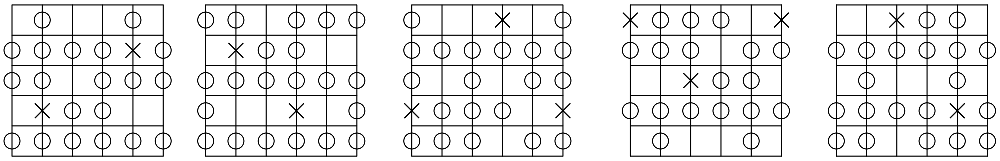
Major Add ♯2, ♭7 Hypermode [♭2 2 3 4 ♭5 5 6 7] **[IΔ]**



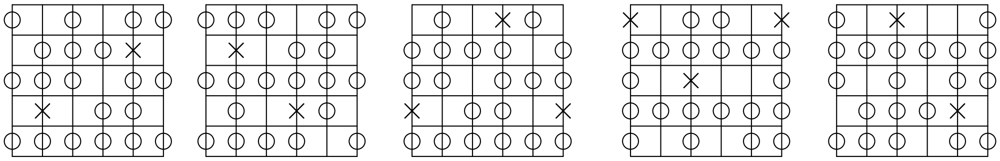
Major Add ♯2, ♭6 Hypermode [♭2 ♭3 3 ♭5 5 ♭6 6 7] **[IΔ]**



Major Add ♯2, ♭5 Hypermode [♭2 ♭3 4 ♭5 ♭6 6 ♭7 7] **[I∅]**

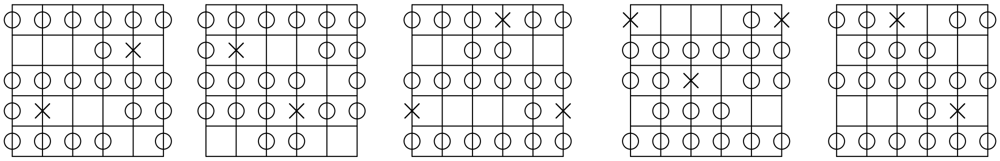


Major Add ♯2, ♭2 Hypermode [♭2 2 ♭3 3 ♭5 ♭6 ♭7 7] **[I7, IΔ, I+]**

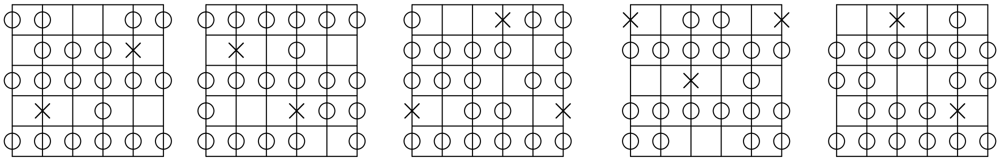


11.1.3 The Major Add ♭5 Scale Group

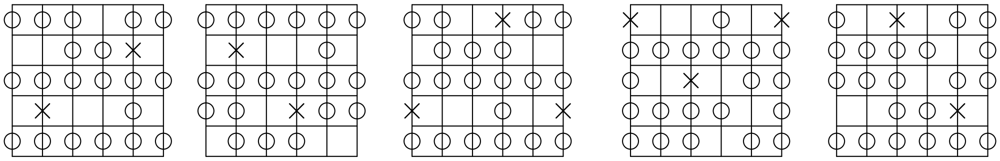
Major Add ♭5, ♭7 Hypermode [♭2 2 3 ♭5 5 ♭6 6 7] **[IΔ]**



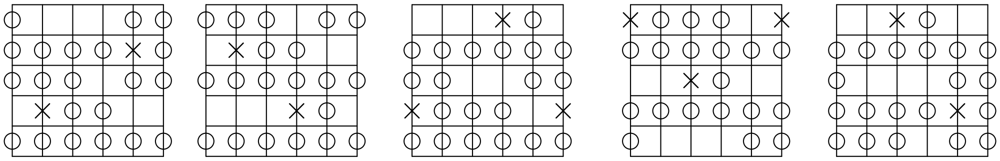
Major Add ♭5, ♭6 Hypermode [♭2 ♭3 3 ♭5 ♭6 6 ♭7 7] **[I7, IΔ, I+]**



Major Add ♭5, ♭3 Hypermode [♭2 2 ♭3 3 ♭5 ♭6 6 7] **[IΔ, I+]**

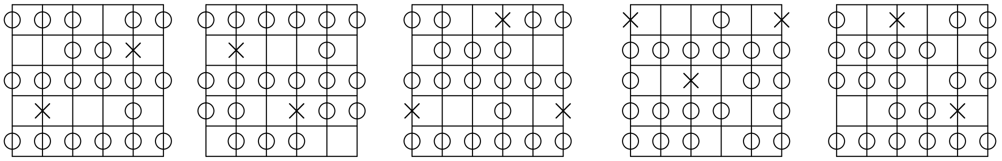


Major Add ♭5, ♭2 Hypermode [♭2 ♭3 3 4 ♭5 ♭6 ♭7 7] **[I7, IΔ, I+]**

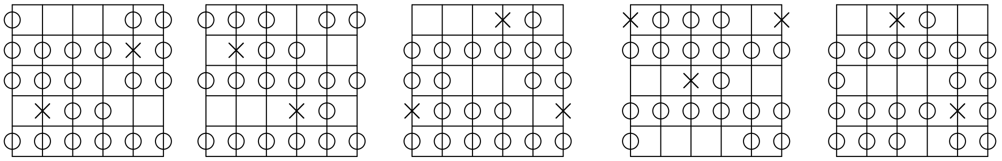


11.1.4 The Major Add ♭7 Scale Group

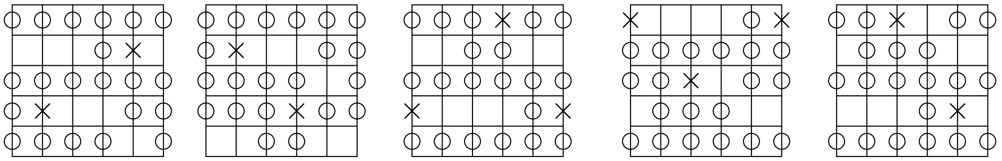
Major Add ♭7, ♭6 Hypermode [♭2 2 ♭3 3 ♭5 ♭6 6 7] **[IΔ, I+]**



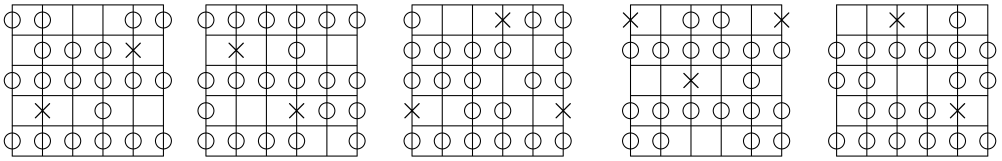
Major Add ♭7, ♭5 Hypermode [♭2 ♭3 3 4 ♭5 ♭6 ♭7 7] **[I7, IΔ, I+]**



Major Add ♭7, ♭3 Hypermode [♭2 2 3 ♭5 5 ♭6 6 7] **[IΔ]**



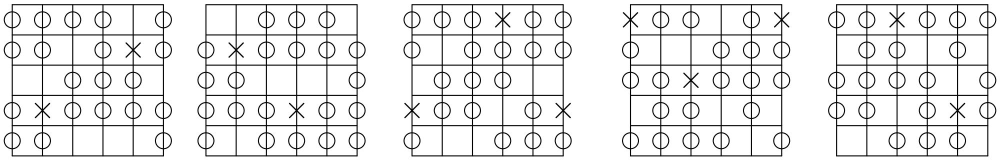
Major Add ♭7, ♭2 Hypermode [♭2 ♭3 3 ♭5 ♭6 6 ♭7 7] **[I7, IΔ, I+]**



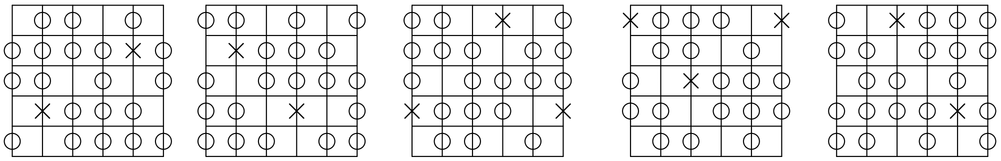
11.2 Other Octatonics

11.2.1 The Harmonic Minor Add ♯4 Scale Group

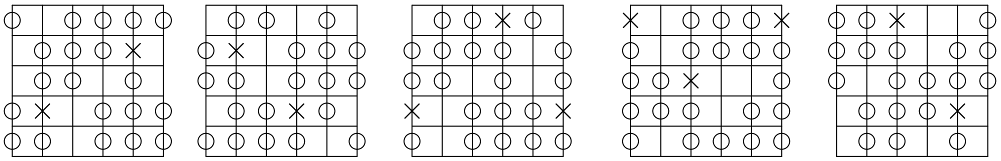
Harmonic Minor Add ♯4, ♭7 Hypermode [♭2 2 3 4 5 ♭6 6 ♭7] **[I7]**



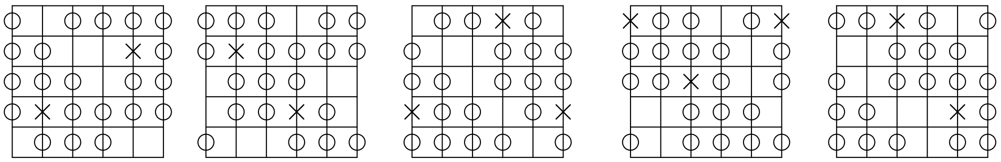
Harmonic Minor Add ♯4, 6 Hypermode [2 ♭3 4 ♭5 ♭6 6 ♭7 7] **[I∅]**



Harmonic Minor Add ♯4, 3 Hypermode [♭2 2 ♭3 3 5 ♭6 ♭7 7] **[I7, I∆]**

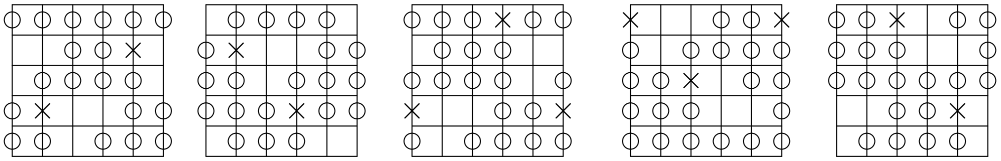


Harmonic Minor Add ♯4, ♭2 Hypermode [♭2 2 3 4 ♭5 5 ♭7 7] **[I7, I∆]**

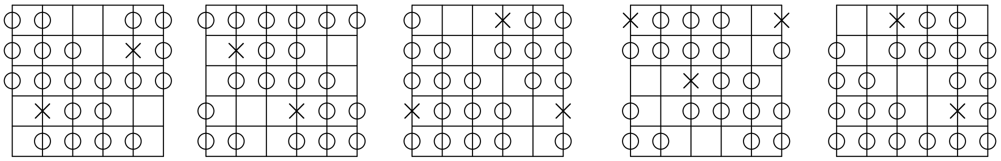


11.2.2 The Sulini Add ♭7 Scale Group

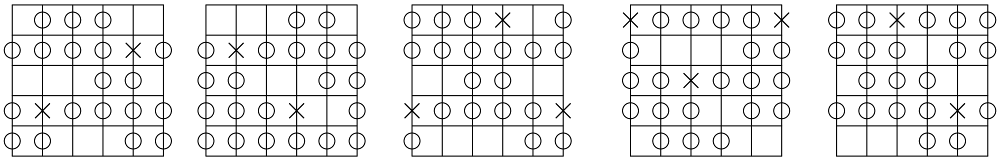
Sulini Add ♭7, ♭6 Hypermode [♭2 2 ♭3 3 5 ♭6 6 7] **[I∆]**



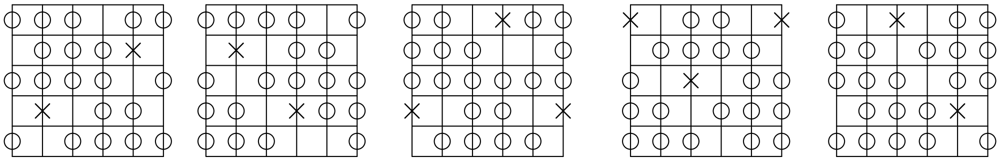
Sulini Add ♭7, ♭5 Hypermode [♭2 ♭3 3 4 ♭5 6 ♭7 7] **[I7, I∆]**



Sulini Add ♭7, 2 Hypermode [♭2 2 ♭3 4 5 ♭6 6 ♭7] **[Im7]**

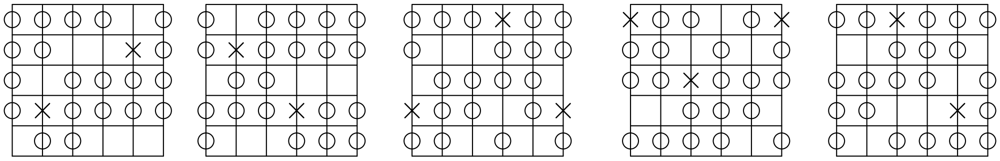


Sulini Add ♭7, ♭2 Hypermode [2 ♭3 3 ♭5 ♭6 6 ♭7 7] **[I7, IΔ, I+]**

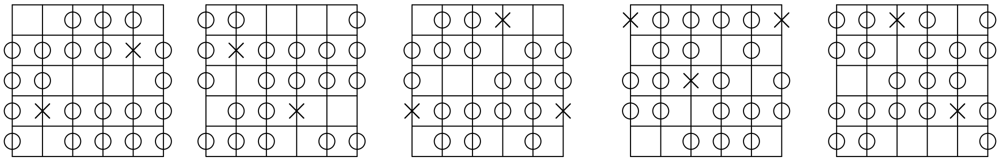


11.2.3 The Naganandini Add ♯2 Scale Group

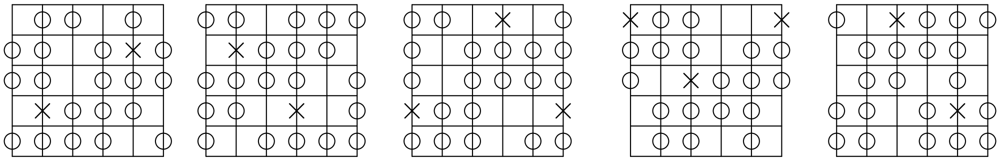
Naganandini Add ♯2, ♭7 Hypermode [♭2 2 3 4 ♭5 5 6 ♭7] **[I7]**



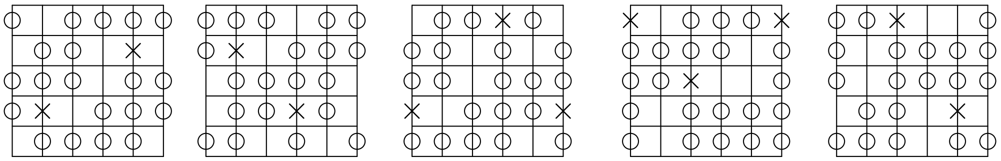
Naganandini Add ♯2, 6 Hypermode [2 ♭3 4 ♭5 5 ♭6 ♭7 7] **[Im7, ImΔ]**



Naganandini Add ♯2, ♭5 Hypermode [♭2 2 4 ♭5 ♭6 6 ♭7 7]

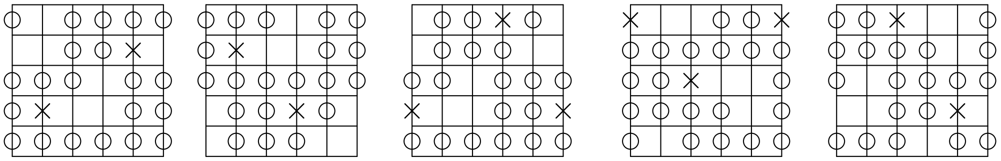


Naganandini Add ♯2, ♭2 Hypermode [♭2 2 ♭3 3 ♭5 5 ♭7 7] **[I7, IΔ]**

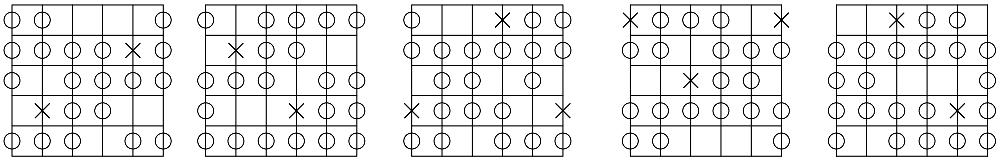


11.2.4 The Ionian ♭5 Add ♭2 Scale Group

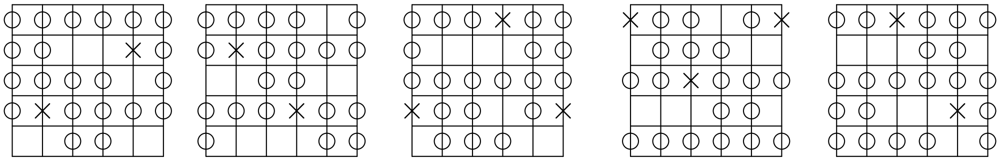
Ionian ♭5 Add ♭2, ♭7 Hypermode [♭2 2 ♭3 3 ♭5 5 ♭6 7] **[IΔ]**



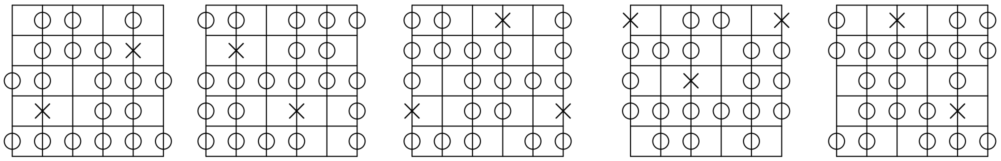
Ionian ♭5 Add ♭2, ♭6 Hypermode [♭2 ♭3 3 4 ♭5 ♭6 6 ♭7] **[I7, I+]**



Ionian ♭5 Add ♭2, 5 Hypermode [2 3 4 ♭5 5 6 ♭7 7] **[I7, IΔ]**

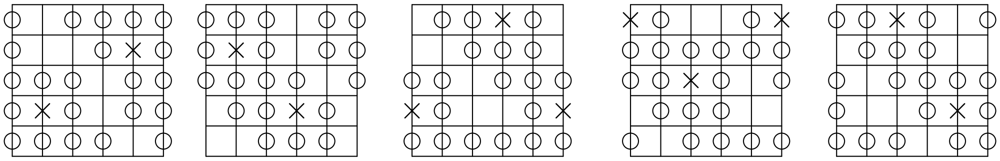


Ionian ♭5 Add ♭2, ♭3 Hypermode [♭2 2 ♭3 ♭5 ♭6 6 ♭7 7] **[I∅]**

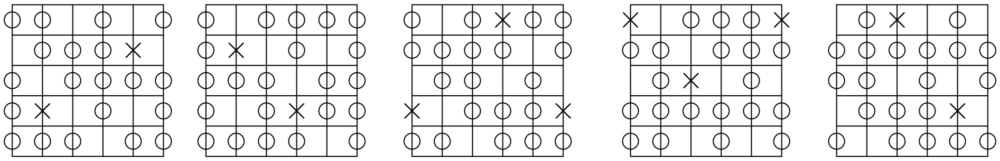


11.2.5 The Ionian ♭5 Add ♯2 Scale Group

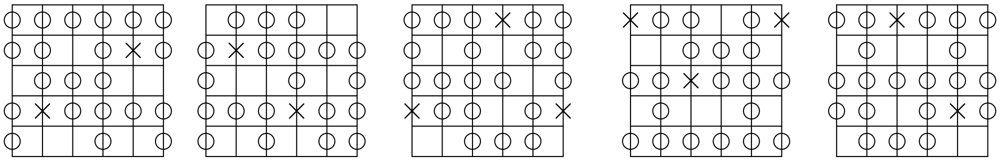
Ionian ♭5 Add ♯2, ♭7 Hypermode [♭2 2 3 4 ♭5 5 ♭6 7] **[IΔ]**



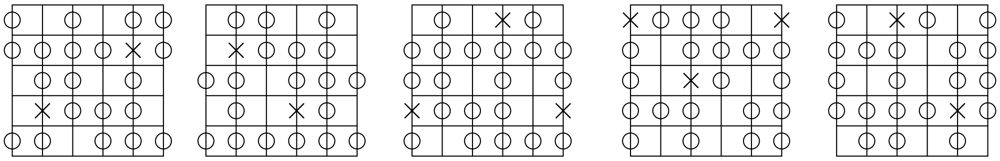
Ionian ♭5 Add ♯2, ♭6 Hypermode [♭2 ♭3 3 ♭5 5 ♭6 6 ♭7] **[I7]**



Ionian ♭5 Add ♯2, 5 Hypermode [2 3 4 5 ♭6 6 ♭7 7] **[I7, IΔ]**

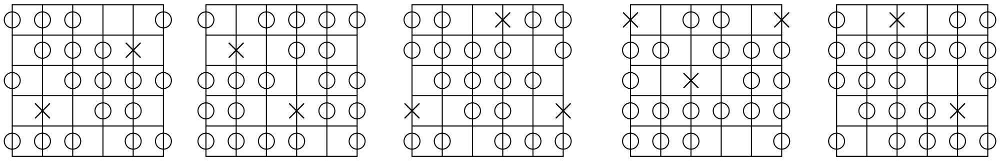


Ionian ♭5 Add ♯2, ♭2 Hypermode [♭2 2 ♭3 3 4 ♭6 ♭7 7] **[I7, IΔ, I+]**

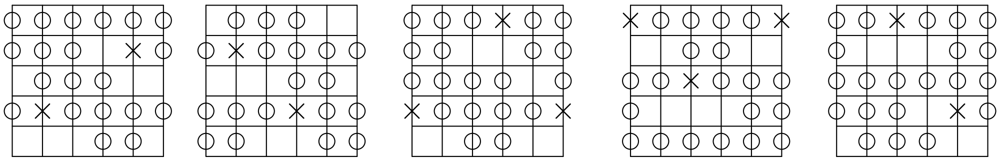


11.2.6 The Ionian ♭5 Add ♭7 Scale Group

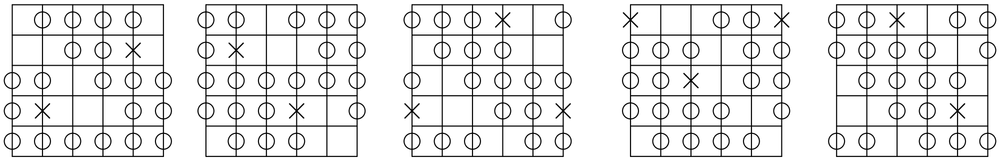
Ionian ♭5 Add ♭7, ♭6 Hypermode [♭2 2 ♭3 3 ♭5 ♭6 6 ♭7] **[I7, I+]**



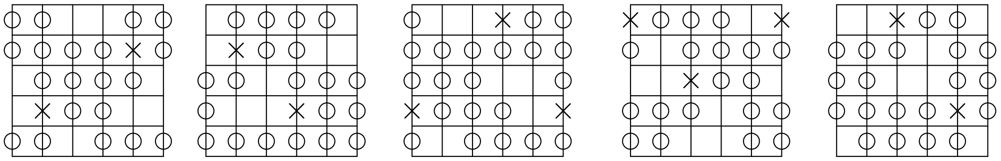
Ionian ♭5 Add ♭7, 5 Hypermode [2 ♭3 3 4 5 6 ♭7 7] **[I7, IΔ]**



Ionian ♭5 Add ♭7, ♭3 Hypermode [♭2 2 ♭3 ♭5 5 ♭6 6 7] **[ImΔ]**

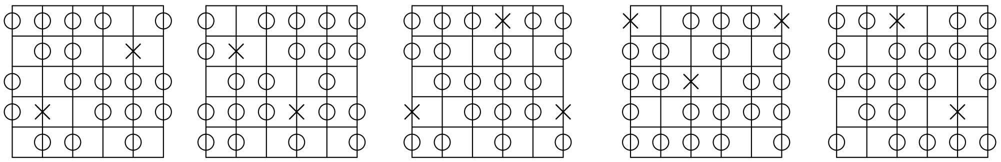


Ionian ♭5 Add ♭7, ♭2 Hypermode [♭2 ♭3 3 4 ♭6 6 ♭7 7] **[I7, IΔ, I+]**

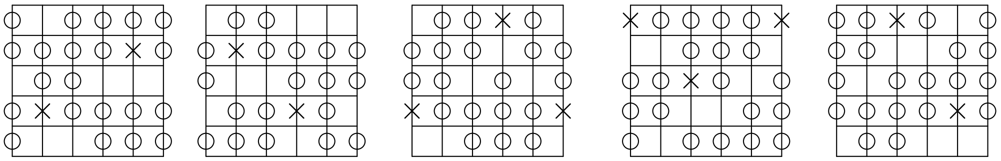


11.2.7 The Sarasangi Add ♭2 Scale Group

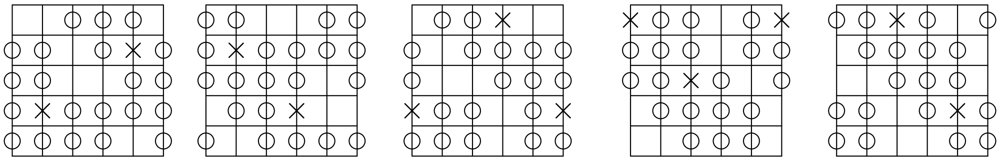
Sarasangi Add ♭2, ♭7 Hypermode [♭2 2 ♭3 3 ♭5 5 6 ♭7] **[I7]**



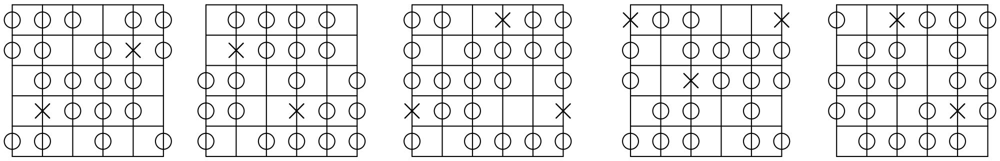
Sarasangi Add ♭2, 6 Hypermode [2 ♭3 3 4 5 ♭6 ♭7 7] **[I7, IΔ]**



Sarasangi Add ♭2, ♭5 Hypermode [♭2 2 4 ♭5 5 ♭6 ♭7 7]

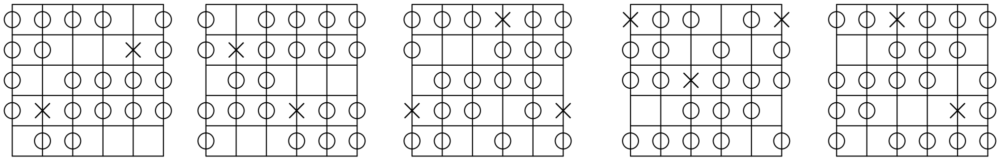


Sarasangi Add ♭2, ♭3 Hypermode [♭2 2 3 4 ♭6 6 ♭7 7] **[I7, I∆, I+]**

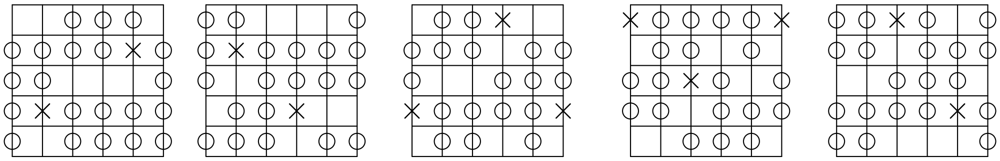


11.2.8 The Sarasangi Add ♯2 Scale Group

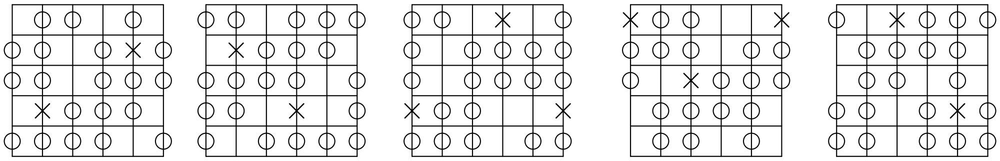
Sarasangi Add ♯2, ♭7 Hypermode [♭2 2 3 4 ♭5 5 6 ♭7] **[I7]**



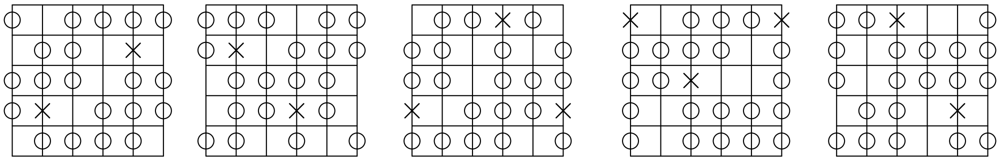
Sarasangi Add ♯2, 6 Hypermode [2 ♭3 4 ♭5 5 ♭6 ♭7 7] **[Im7, Im∆]**



Sarasangi Add ♯2, ♭5 Hypermode [♭2 2 4 ♭5 ♭6 6 ♭7 7]

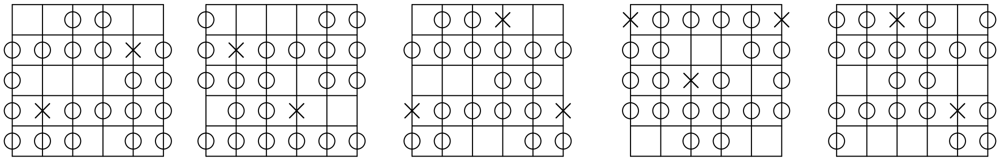


Sarasangi Add ♯2, ♭2 Hypermode [♭2 2 ♭3 3 ♭5 5 ♭7 7] **[I7, IΔ]**

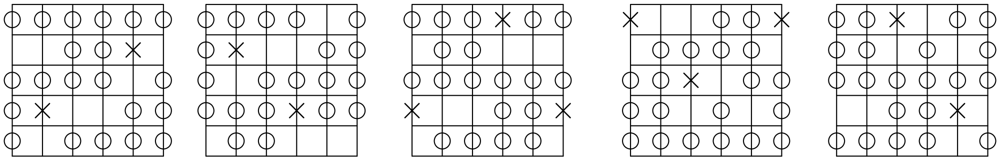


11.2.9 The Ultra Locrian Add ♯4 Scale Group

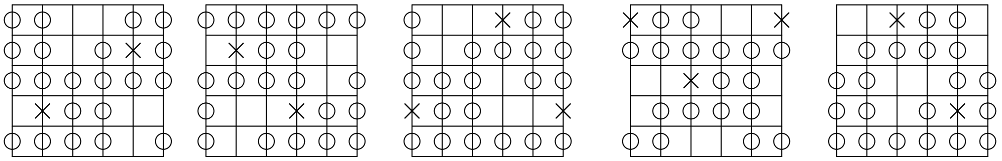
Ultra Locrian Add ♯4, 7 Hypermode [♭2 2 ♭3 4 ♭5 5 ♭6 ♭7] **[Im7]**



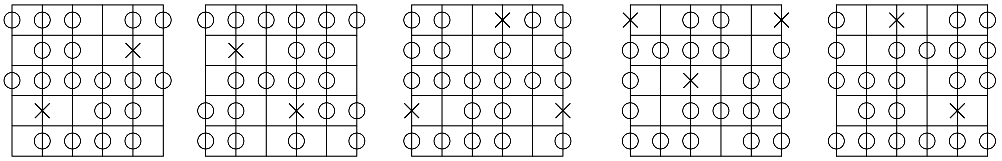
Ultra Locrian Add ♯4, ♭7 Hypermode [2 ♭3 3 ♭5 5 ♭6 6 7] **[IΔ]**



Ultra Locrian Add ♯4, ♭6 Hypermode [♭2 3 4 ♭5 ♭6 6 ♭7 7] **[I7, IΔ, I+]**

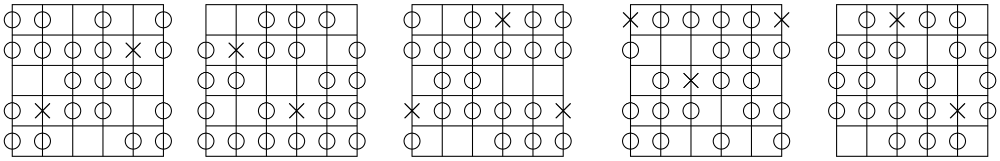


Ultra Locrian Add ♯4, ♭3 Hypermode [♭2 2 ♭3 3 ♭5 6 ♭7 7] **[I7, IΔ]**

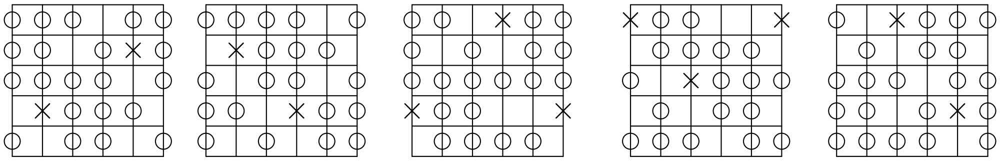


11.2.10 The Kantamani Add ♯2 Scale Group

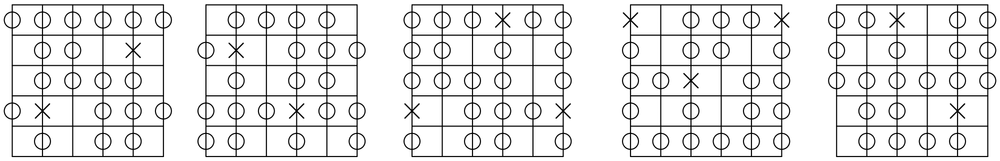
Kantamani Add ♯2, 7 Hypermode [♭2 ♭3 3 4 5 ♭6 6 ♭7] **[I7]**



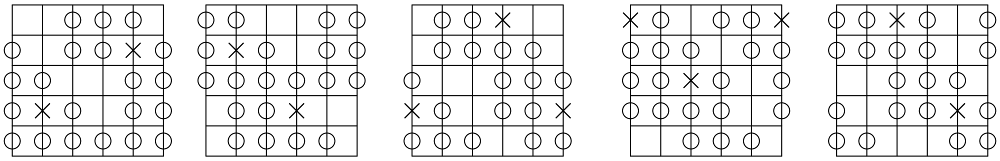
Kantamani Add ♯2, ♭7 Hypermode [2 3 4 ♭5 ♭6 6 ♭7 7] **[I7, IΔ, I+]**



Kantamani Add ♯2, 4 Hypermode [♭2 2 ♭3 3 5 6 ♭7 7] **[I7, IΔ]**

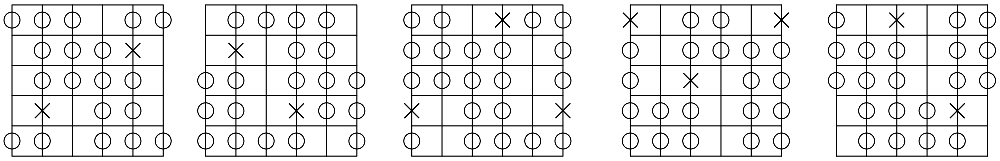


Kantamani Add ♯2, ♭2 Hypermode [♭2 2 ♭3 4 ♭5 5 ♭6 7] **[ImΔ]**

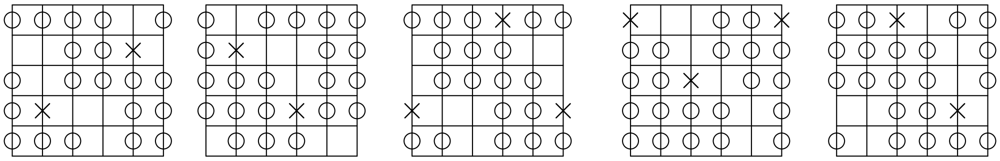


11.2.11 The Pavani Add ♭6 Scale Group

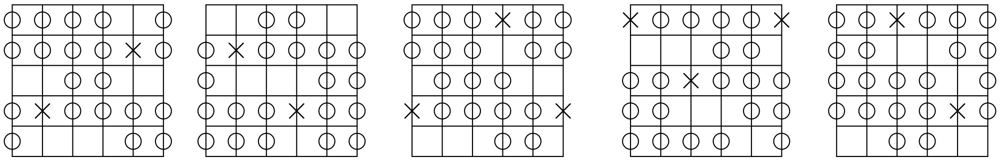
Pavani Add ♭6, ♭7 Hypermode [♭2 2 ♭3 3 ♭6 6 ♭7 7] **[I7, IΔ, I+]**



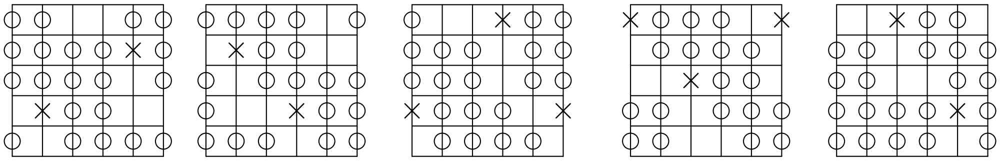
Pavani Add ♭6, 4 Hypermode [♭2 2 ♭3 3 ♭5 5 ♭6 6] **[I7, IΔ]**



Pavani Add ♭6, 3 Hypermode [2 ♭3 3 4 5 ♭6 6 ♭7] **[I7]**

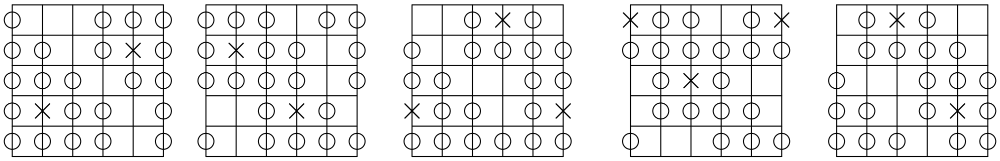


Pavani Add ♭6, ♭3 Hypermode [♭3 3 4 ♭5 ♭6 6 ♭7 7] **[I7, IΔ, I+]**

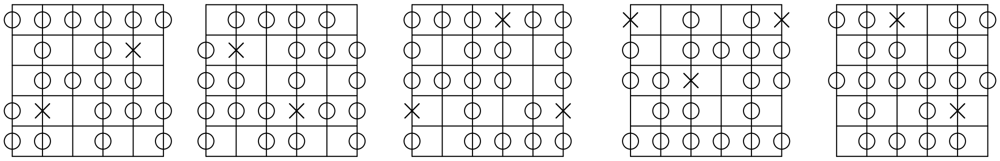


11.2.12 The African-American Blues Scale Group

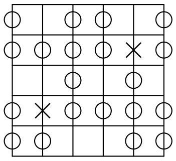
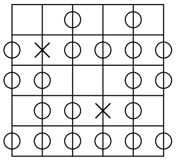
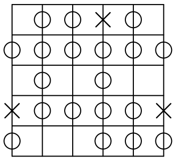
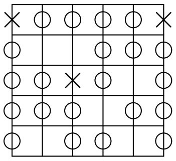
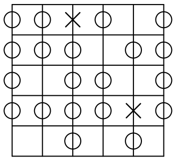
African-American Blues I, 7 Hypermode [♭2 3 4 ♭5 5 ♭6 ♭7 7] **[I7, IΔ]**



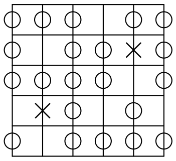
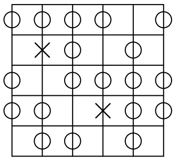
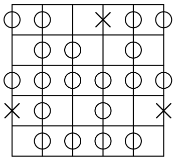
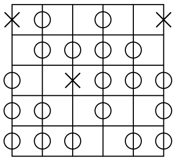
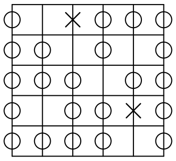
African-American Blues I, ♭6 Hypermode [♭2 2 3 5 ♭6 6 ♭7 7] **[I7, IΔ]**



African-American Blues I, 2 Hypermode [♭2 2 ♭3 3 4 5 ♭6 ♭7] **[I7]**

African-American Blues I, ♭2 Hypermode [2 ♭3 3 4 ♭5 ♭6 6 7] **[IΔ, I+]**

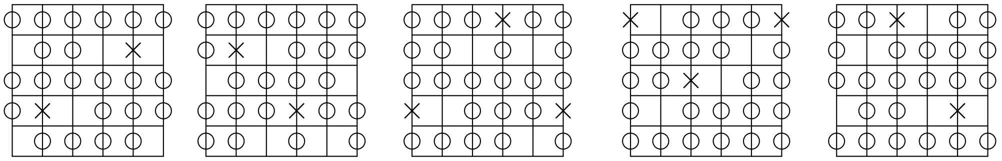






12

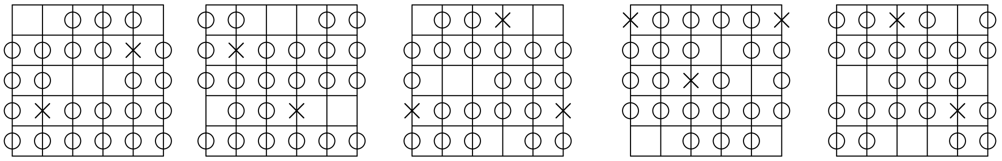
Nonatonics

12.1 The Major Add ♭2♭6 Scale Group

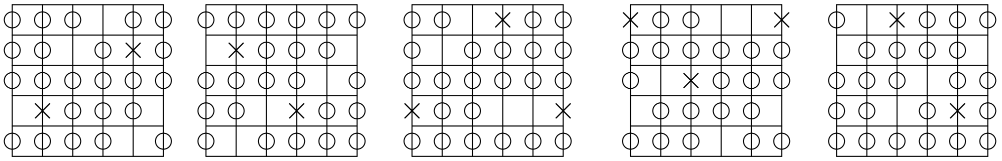
Major Add ♭2♭6, ♭7 Hypermode [♭2 2 ♭3 3 ♭5 5 6 ♭7 7] **[I7, IΔ]**



Major Add ♭2♭6, ♭5 Hypermode [♭2 2 ♭3 4 ♭5 5 ♭6 ♭7 7] **[Im7, ImΔ]**

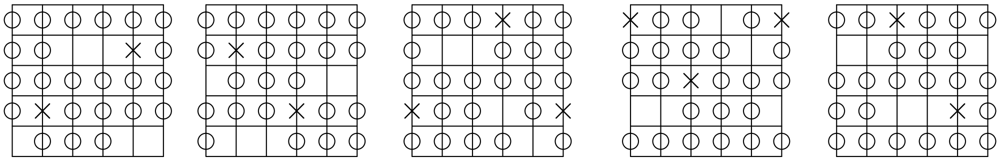


Major Add ♭2♭6, ♭3 Hypermode [♭2 2 3 4 ♭5 ♭6 6 ♭7 7] **[I7, IΔ, I+]**

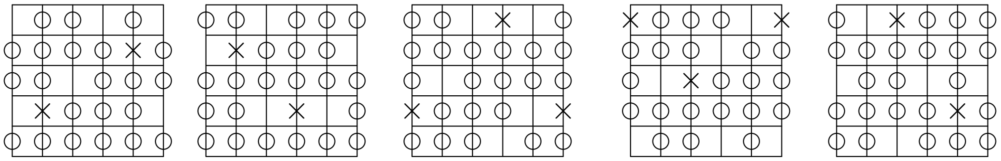


12.2 The Major Add ♯2♭6 Scale Group

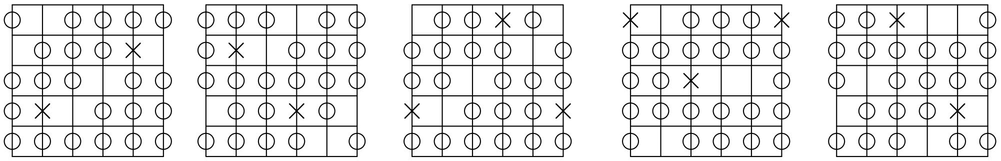
Major Add ♯2♭6, ♭7 Hypermode [♭2 2 3 4 ♭5 5 6 ♭7 7] **[I7, IΔ]**



Major Add ♯2♭6, ♭5 Hypermode [♭2 2 ♭3 4 ♭5 ♭6 6 ♭7 7] **[I∅]**



Major Add ♯2♭6, ♭2 Hypermode [♭2 2 ♭3 3 ♭5 5 ♭6 ♭7 7] **[I7, IΔ]**



Part III
Hexatonics

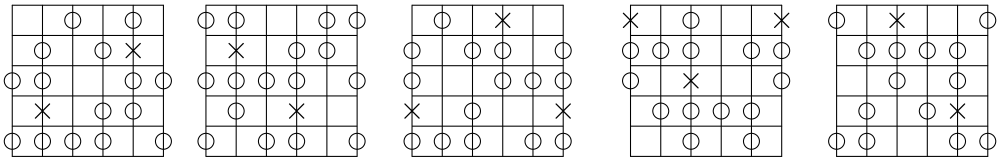
13

Variant Sets

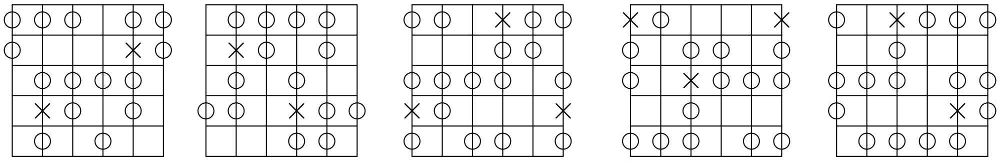
13.1 The 100010101101 Scale Set

Original Scale

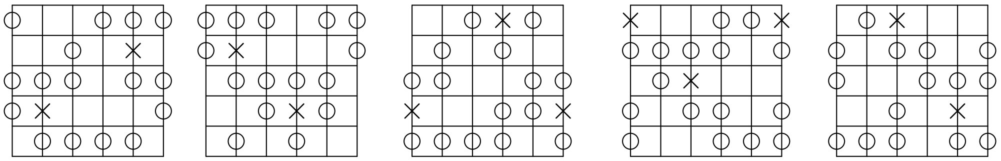
♭7 Hypermode [♭2 2 ♭5 ♭6 ♭7 7]



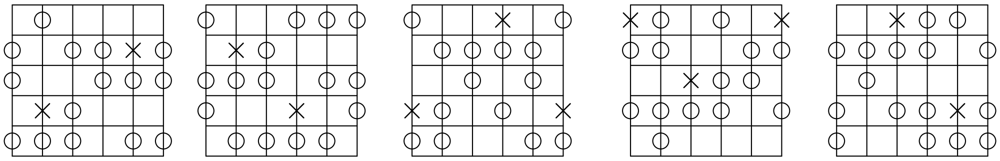
5 Hypermode [♭2 2 3 4 6 7] **[IΔ]**



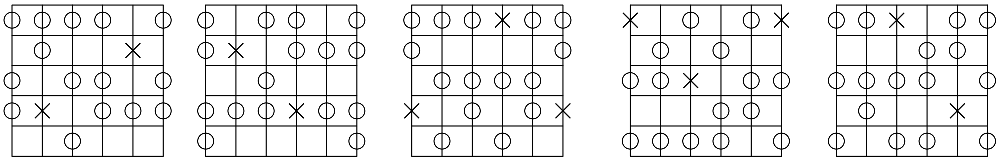
4 Hypermode [♭2 ♭3 3 ♭5 5 7] **[IΔ]**



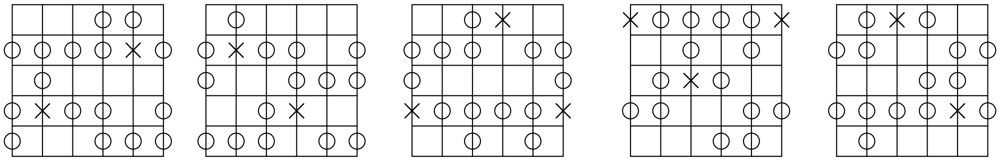
♭3 Hypermode [♭2 ♭3 4 ♭5 ♭6 6] [I○]



2 Hypermode [2 3 ♭5 5 6 ♭7] [I7]

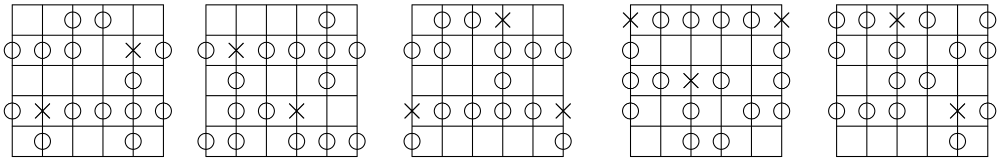


♭2 Hypermode [♭3 4 5 ♭6 ♭7 7] [Im7, ImΔ]

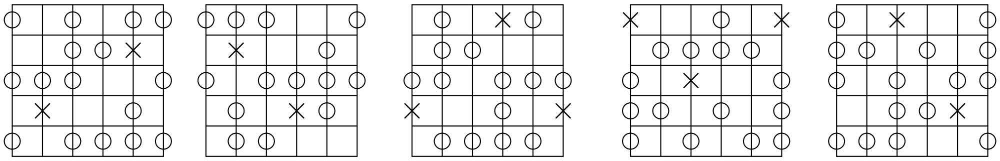


Coscale

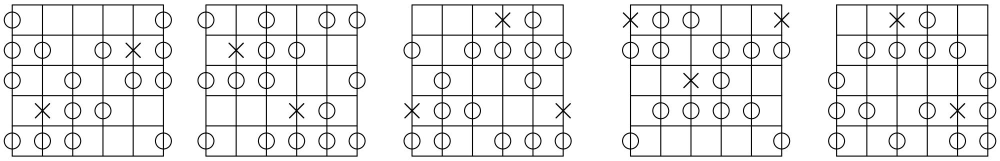
7 Hypermode [♭2 2 ♭3 4 5 ♭7] [Im7]



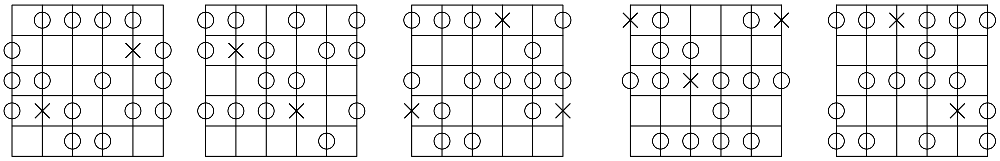
♭7 Hypermode [2 ♭3 3 ♭5 ♭6 7] [IΔ, I+]



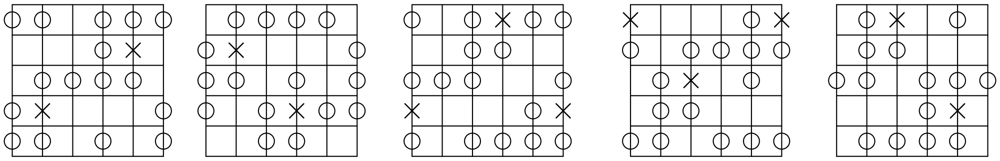
♭6 Hypermode [♭2 3 4 ♭5 ♭6 ♭7] **[I7, I+]**



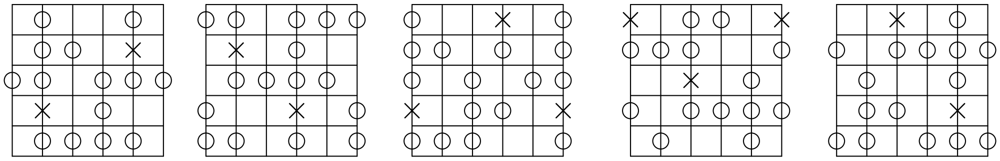
5 Hypermode [2 4 ♭5 5 6 7]



4 Hypermode [♭2 3 5 ♭6 6 7] **[IΔ]**

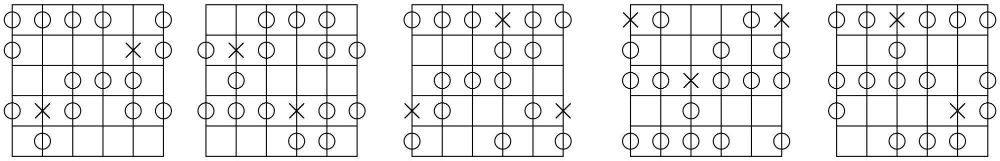


♭3 Hypermode [♭2 ♭3 ♭5 6 ♭7 7] **[I∅]**

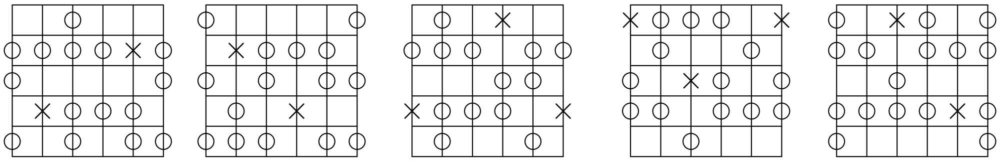


Reflection

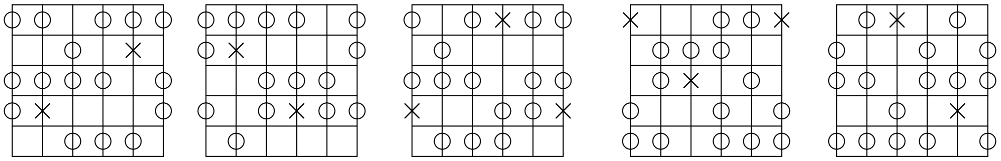
♭7 Hypermode [♭2 2 3 4 5 6] **[I7, IΔ]**



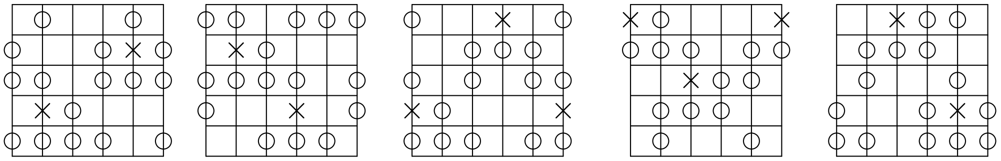
6 Hypermode [2 ♭3 4 ♭5 ♭6 ♭7] **[I∅]**



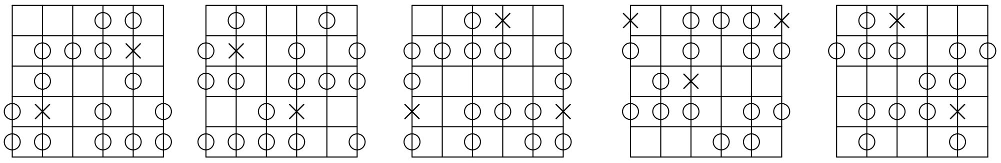
♭6 Hypermode [♭3 3 ♭5 5 6 7] **[I∆]**



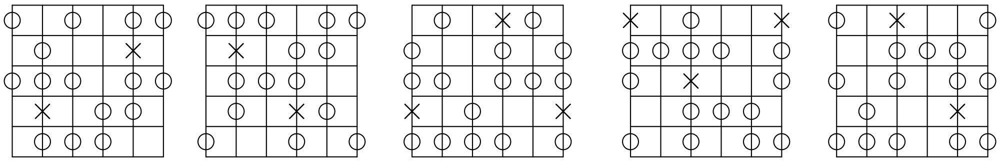
♭5 Hypermode [♭2 4 ♭5 ♭6 6 7]



3 Hypermode [♭2 ♭3 5 ♭6 ♭7 7] **[Im7, Im∆]**

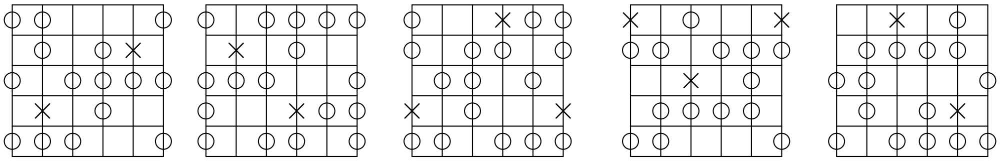


♭2 Hypermode [♭2 2 3 ♭5 ♭7 7] **[I7, I∆]**

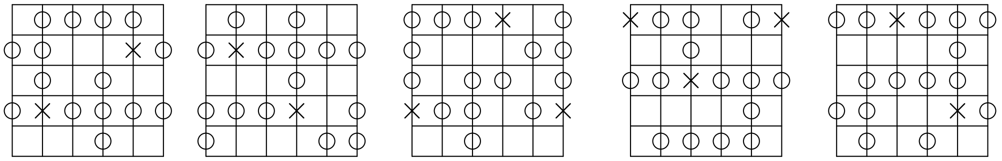


Coscale Reflection

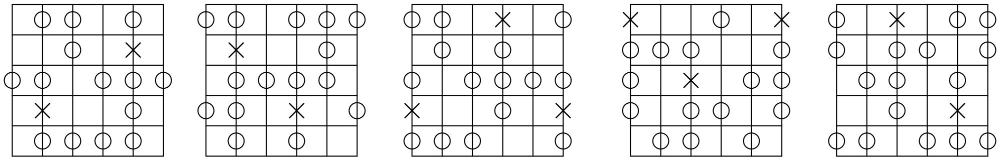
7 Hypermode [♭2 3 ♭5 ♭6 6 ♭7] **[I7, I+]**



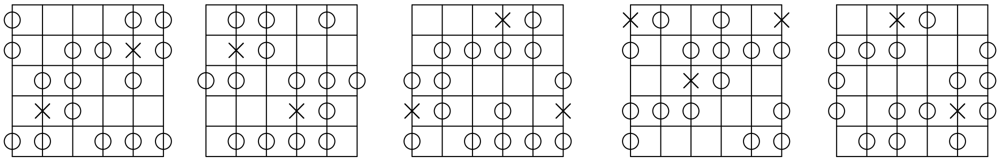
♭7 Hypermode [2 4 5 6 ♭7 7]



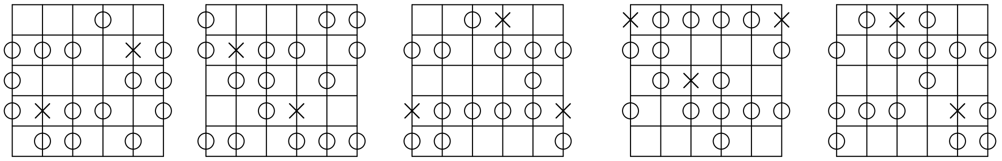
♭5 Hypermode [♭2 2 ♭3 ♭5 6 7] **[I○]**



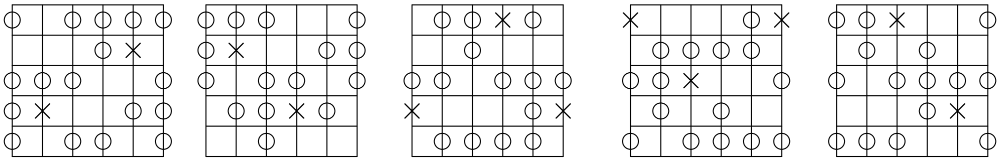
3 Hypermode [♭2 ♭3 3 4 ♭6 7] **[IΔ, I+]**



2 Hypermode [♭2 ♭3 4 ♭5 5 ♭7] **[Im7]**



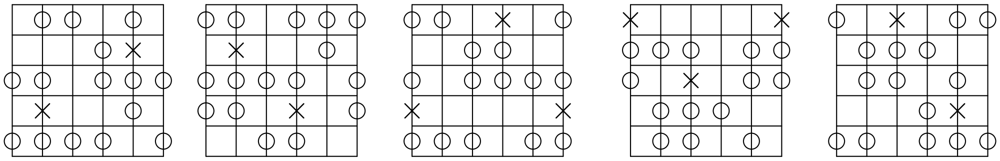
♭2 Hypermode [2 3 ♭5 5 ♭6 7] **[IΔ]**



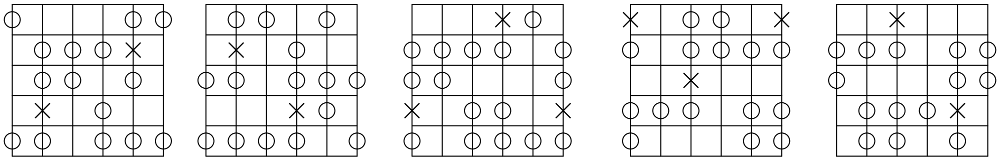
13.2 The 100010110101 Scale Set

Original Scale

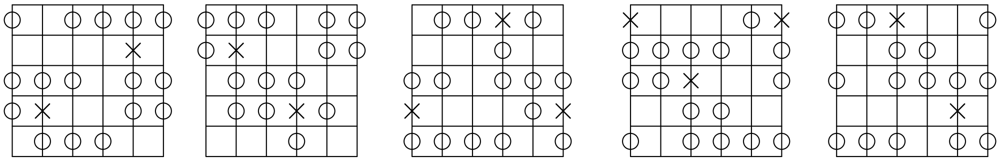
♭7 Hypermode [♭2 2 ♭5 ♭6 6 7]



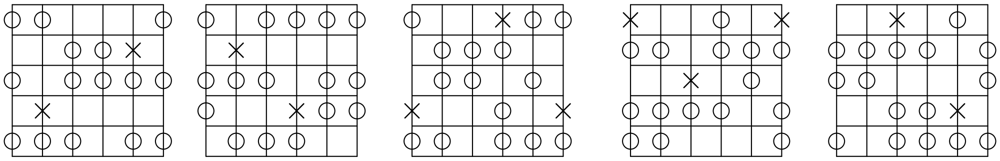
♭6 Hypermode [♭2 ♭3 3 ♭6 ♭7 7] **[I7, IΔ, I+]**



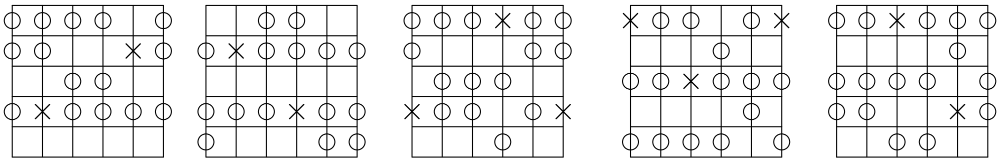
4 Hypermode [♭2 2 3 ♭5 5 7] **[IΔ]**



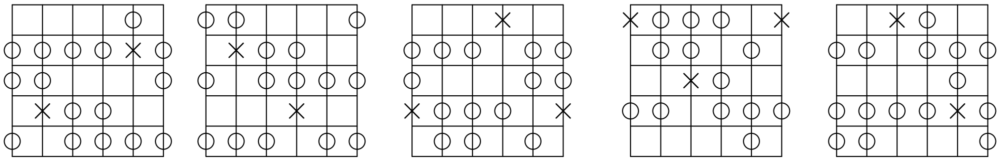
♭3 Hypermode [♭2 ♭3 3 ♭5 ♭6 6] **[I+]**



2 Hypermode [2 3 4 5 6 ♭7] [I7]

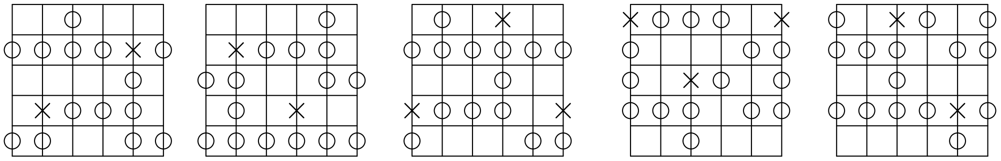


♭2 Hypermode [♭3 4 ♭5 ♭6 ♭7 7] [I∅]

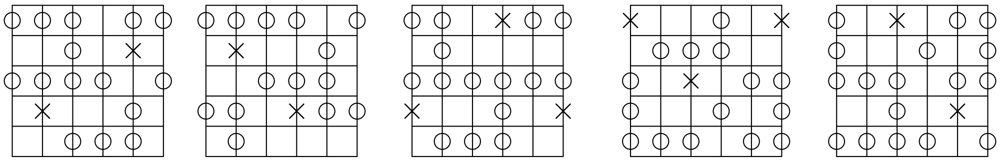


Coscale

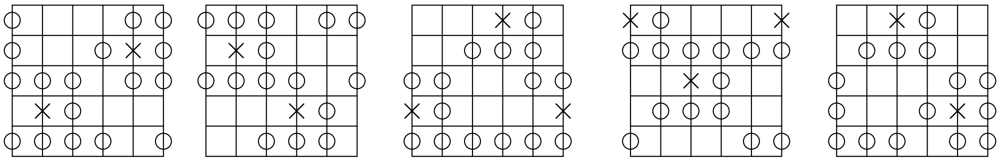
7 Hypermode [♭2 2 ♭3 4 ♭6 ♭7]



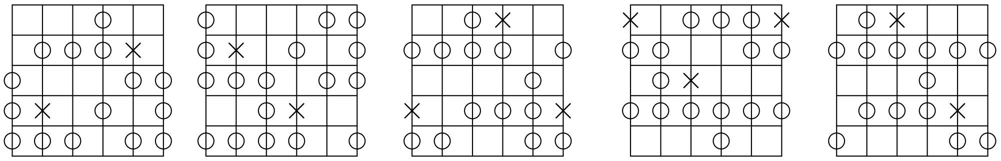
♭7 Hypermode [2 ♭3 3 ♭5 6 7] [IΔ]



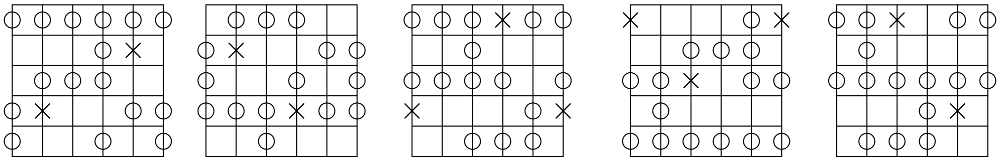
♭6 Hypermode [♭2 3 4 ♭5 ♭6 7] [IΔ, I+]



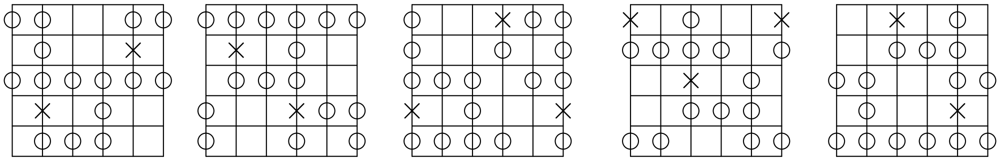
♭5 Hypermode [♭2 ♭3 ♭5 5 ♭6 ♭7] [Im7]



4 Hypermode [2 3 5 ♭6 6 7] [IΔ]

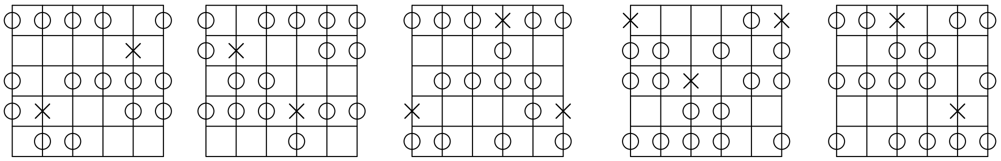


♭3 Hypermode [♭2 3 ♭5 6 ♭7 7] [I7, IΔ]

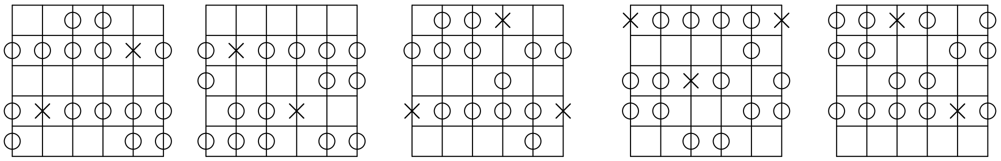


Reflection

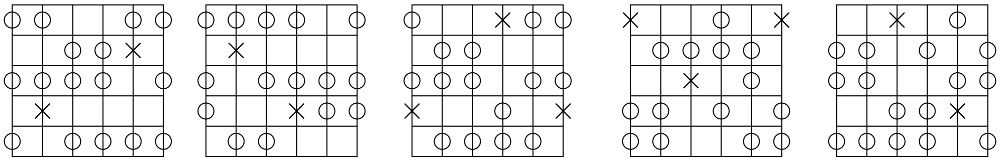
♭7 Hypermode [♭2 2 3 ♭5 5 6] [I7, IΔ]



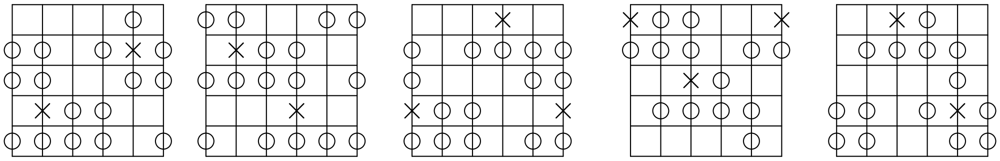
6 Hypermode [2 ♭3 4 5 ♭6 ♭7] [Im7]



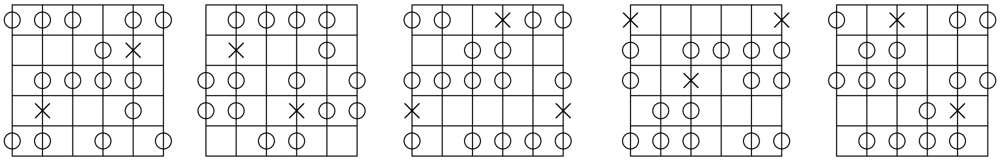
♭6 Hypermode [♭3 3 ♭5 ♭6 6 7] **[IΔ, I+]**



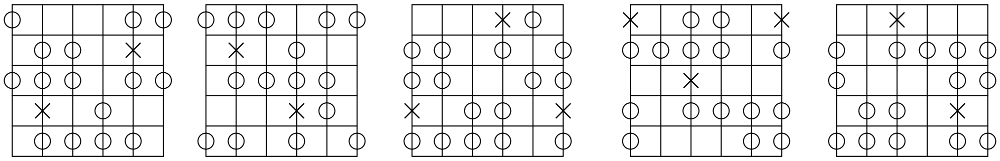
♭5 Hypermode [♭2 4 ♭5 ♭6 ♭7 7]



♭3 Hypermode [♭2 2 3 ♭6 6 7] **[IΔ, I+]**



♭2 Hypermode [♭2 ♭3 3 ♭5 ♭7 7] **[I7, IΔ]**



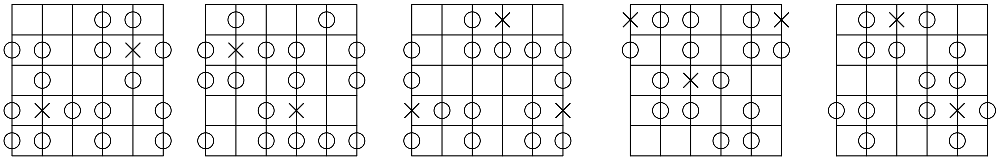
Coscale Reflection

This scale group is the same as the Blues Scale Group we mentioned in Part I; a minor pentatonic with added ♭5, which acts as a blue note. The diagrams are not, therefore, reprinted here.

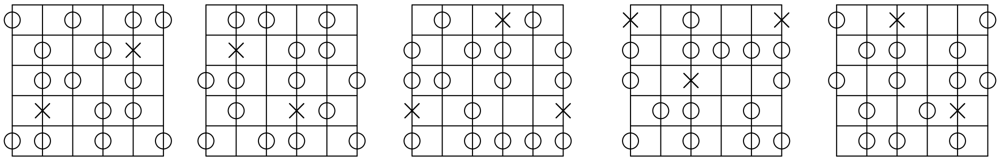
13.3 The 100010110110 Scale Set

Original Scale

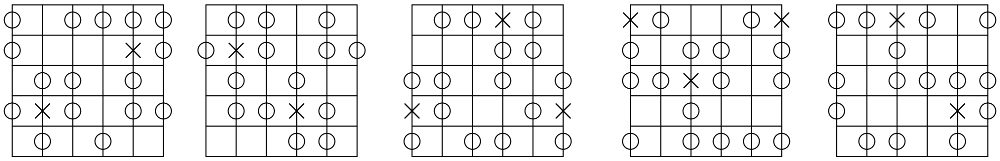
7 Hypermode [♭2 4 5 ♭6 ♭7 7]



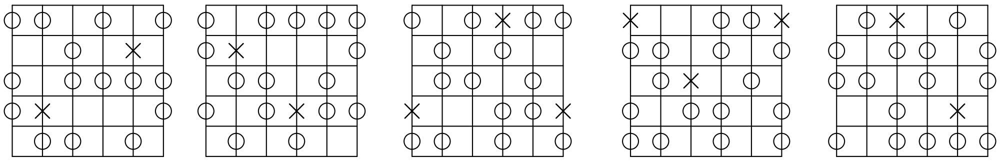
♭6 Hypermode [♭2 2 3 ♭6 ♭7 7] **[I7, IΔ, I+]**



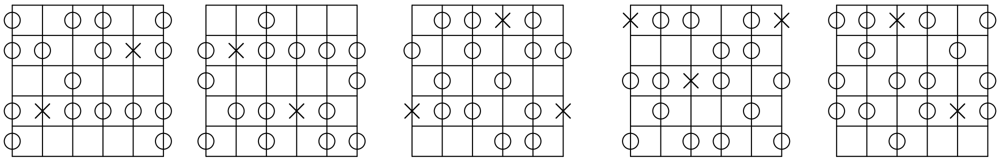
4 Hypermode [♭2 2 3 4 5 7] **[IΔ]**



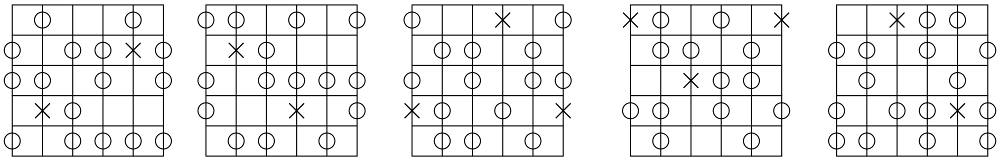
♭3 Hypermode [♭2 ♭3 3 ♭5 5 6] **[I7, IΔ]**



2 Hypermode [2 3 4 5 ♭6 ♭7] **[I7]**

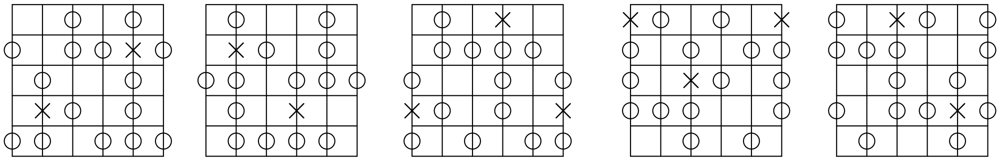


♭2 Hypermode [♭3 4 ♭5 ♭6 6 7] [I○]

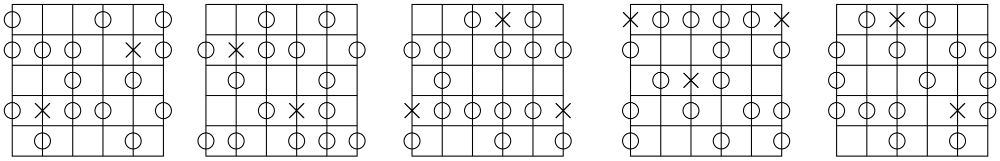


Coscale

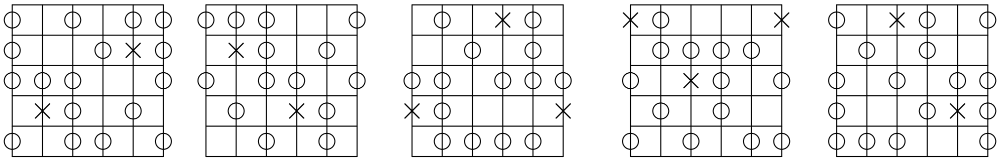
7 Hypermode [♭2 2 ♭3 4 ♭6 7]



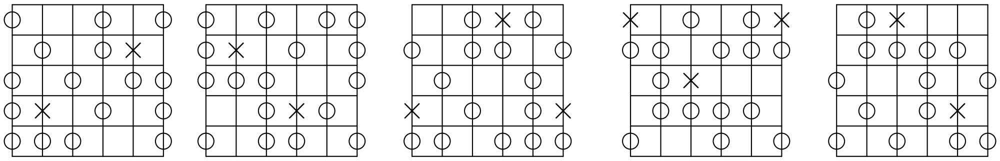
6 Hypermode [♭2 ♭3 3 4 5 ♭7] [I7]



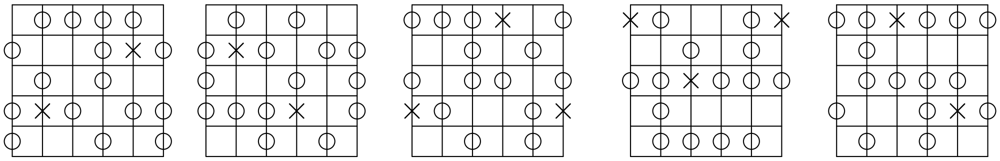
♭6 Hypermode [2 3 4 ♭5 ♭6 7] [I∆, I+]



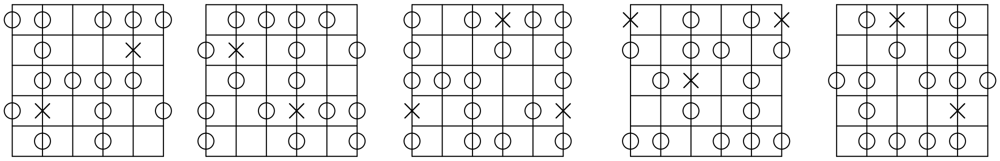
♭5 Hypermode [♭2 3 ♭5 5 ♭6 ♭7] [I7]



4 Hypermode [2 4 5 ♭6 6 7]



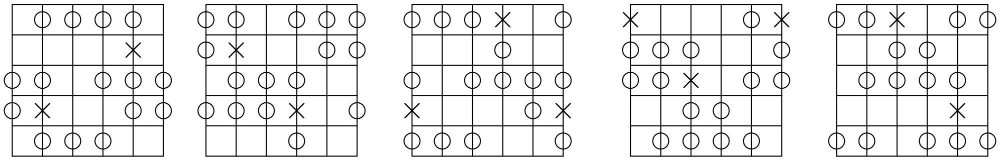
♭3 Hypermode [♭2 3 5 6 ♭7 7] **[I7, IΔ]**



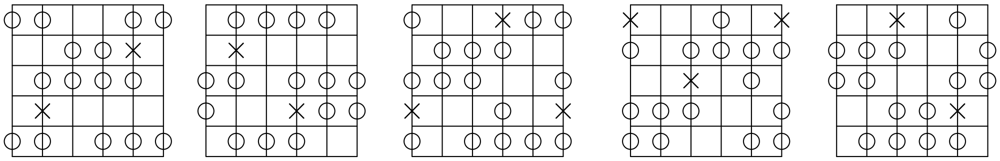
13.4 The 100011010101 Scale Set

Original Scale

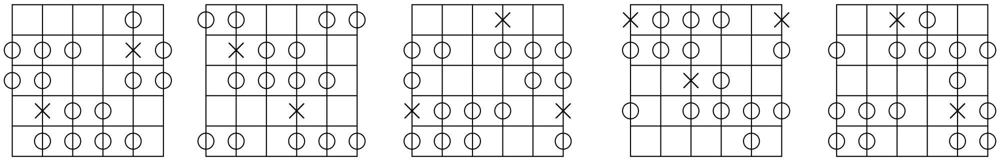
♭7 Hypermode [♭2 2 ♭5 5 6 7]



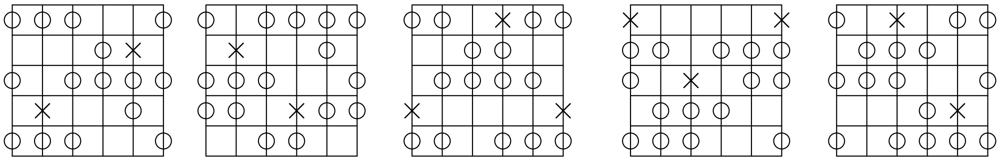
♭6 Hypermode [♭2 ♭3 3 ♭6 6 7] **[IΔ, I+]**



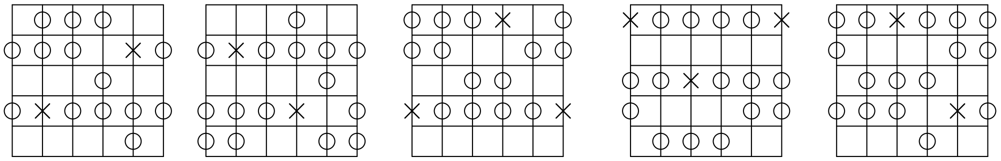
♭5 Hypermode [♭2 ♭3 4 ♭5 ♭7 7] **[I∅]**



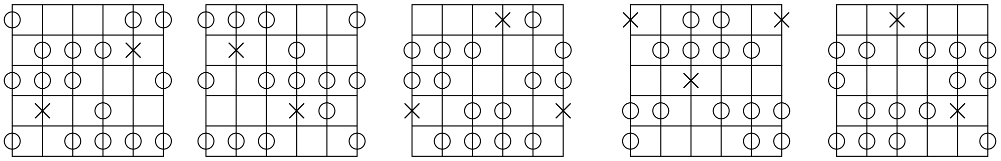
♭3 Hypermode [♭2 2 3 ♭5 ♭6 6] **[I+]**



2 Hypermode [2 ♭3 4 5 6 ♭7] **[Im7]**

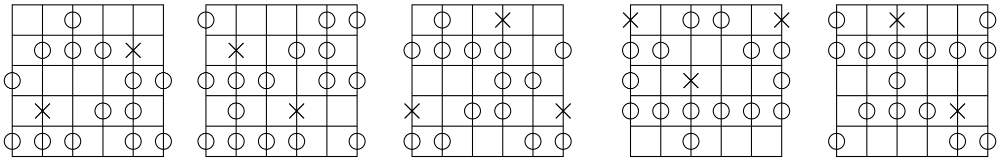


♭2 Hypermode [♭3 3 ♭5 ♭6 ♭7 7] **[I7, I∆, I+]**

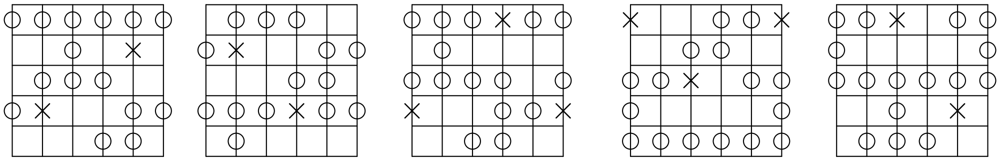


Coscale

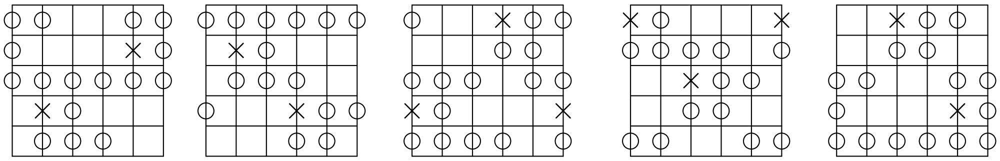
7 Hypermode [♭2 2 ♭3 ♭5 ♭6 ♭7] **[I∅]**



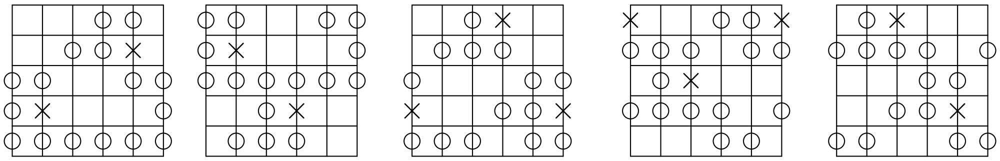
♭7 Hypermode [2 ♭3 3 5 6 7] **[I∆]**



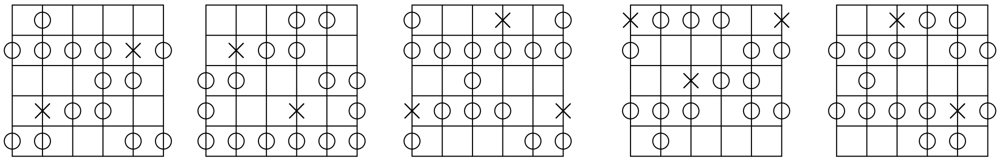
♭6 Hypermode [♭2 3 4 ♭5 6 7] **[IΔ]**



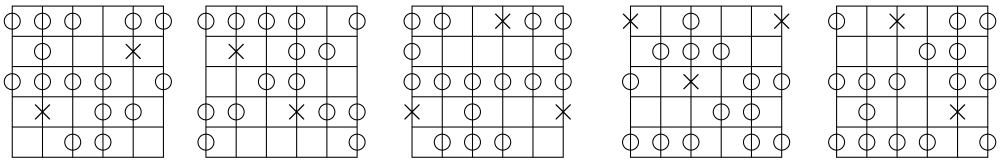
♭5 Hypermode [♭2 ♭3 ♭5 5 ♭6 7] **[ImΔ]**



3 Hypermode [♭2 ♭3 4 ♭6 6 ♭7]



♭3 Hypermode [2 3 ♭5 6 ♭7 7] **[I7, IΔ]**



14

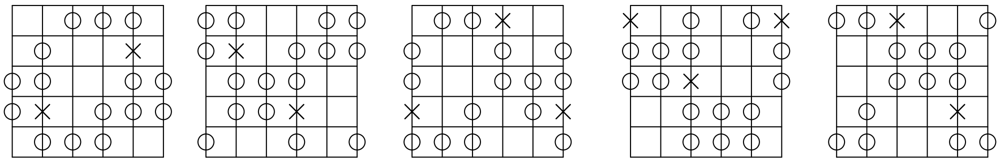
Containing a Major Third

14.1 Containing a Minor Third

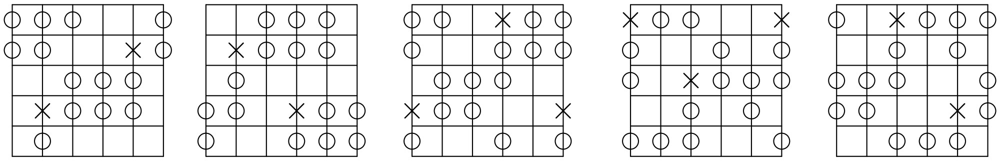
14.1.1 The 100011001101 Scale Set

Original Scale

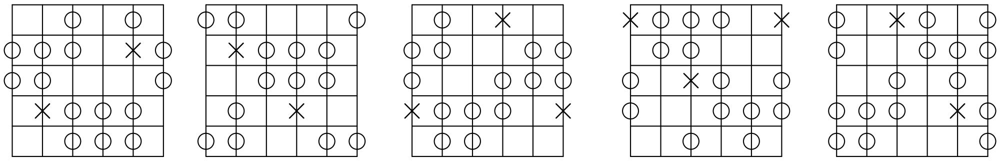
♭7 Hypermode [♭2 2 ♭5 5 ♭7 7]



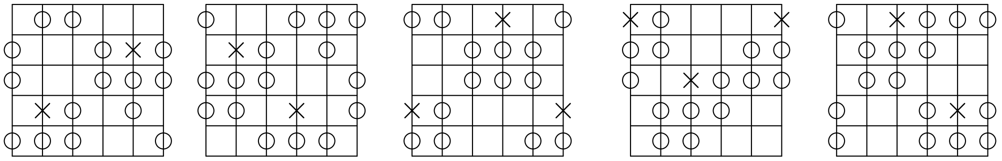
5 Hypermode [♭2 2 3 4 6 ♭7] **[I7]**



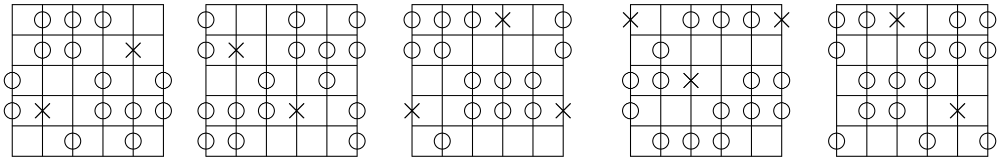
♭5 Hypermode [2 ♭3 4 ♭5 ♭7 7] **[I∅]**



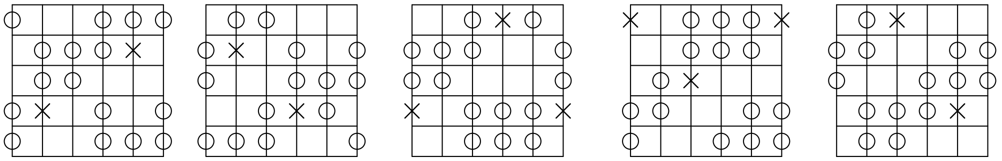
♭3 Hypermode [♭2 2 4 ♭5 ♭6 6]



2 Hypermode [2 ♭3 ♭5 5 6 ♭7] **[Im7]**

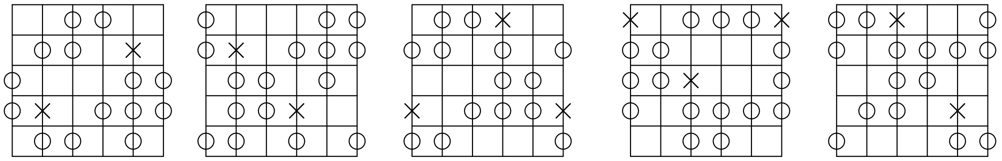


♭2 Hypermode [♭3 3 5 ♭6 ♭7 7] **[I7, I∆]**

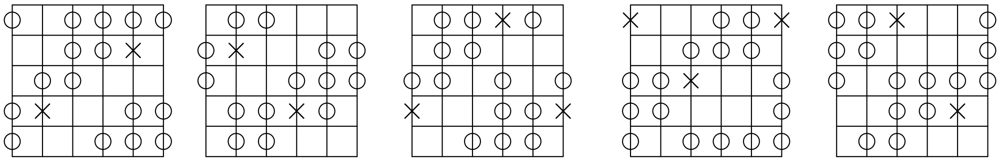


Coscale

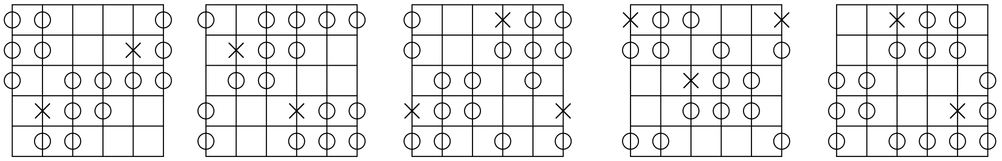
7 Hypermode [♭2 2 ♭3 ♭5 5 ♭7] **[Im7]**



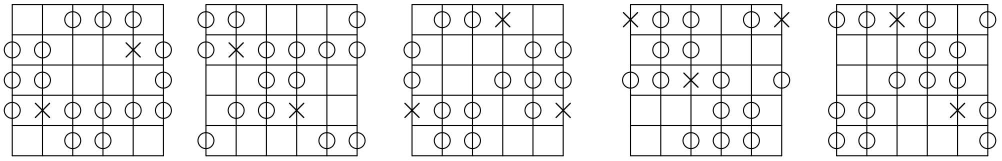
♭7 Hypermode [2 ♭3 3 5 ♭6 7] [IΔ]



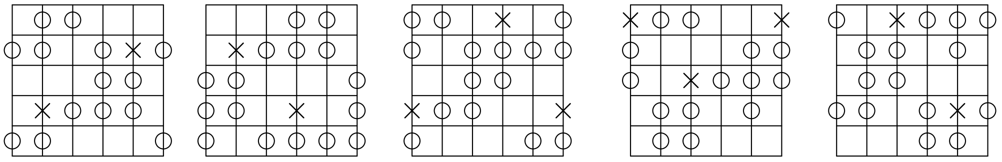
♭6 Hypermode [♭2 3 4 ♭5 6 ♭7] [I7]



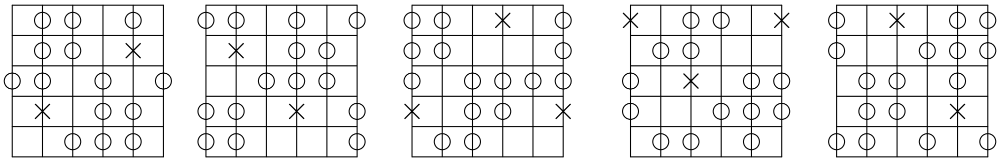
5 Hypermode [2 4 ♭5 5 ♭7 7]



3 Hypermode [♭2 2 4 ♭6 6 ♭7]

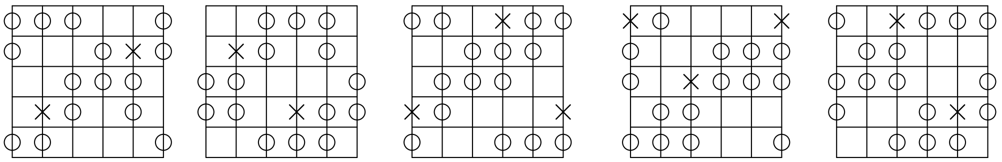


♭3 Hypermode [2 ♭3 ♭5 6 ♭7 7] [I$\varnothing$]

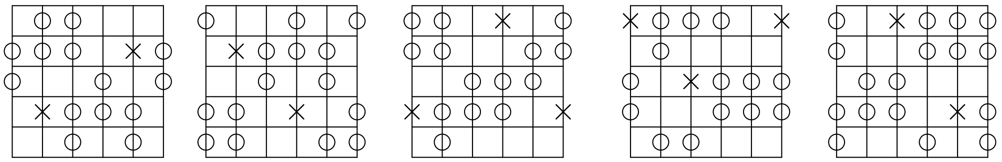


Reflection

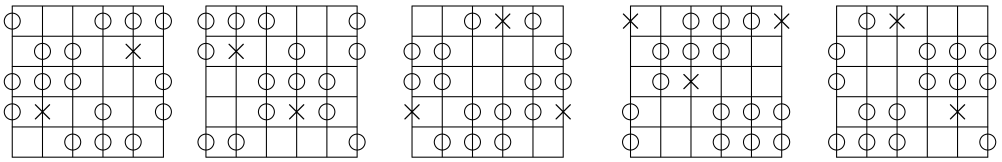
♭7 Hypermode [♭2 2 3 4 ♭6 6] **[I+]**



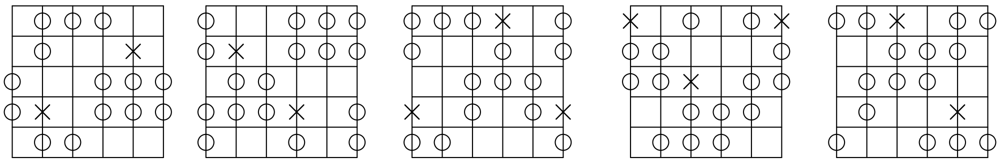
6 Hypermode [2 ♭3 4 ♭5 6 ♭7] **[I∅]**



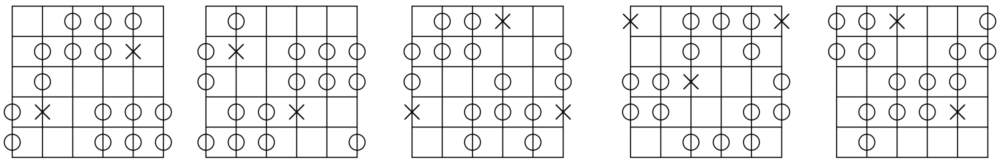
♭6 Hypermode [♭3 3 ♭5 5 ♭7 7] **[I7, IΔ]**



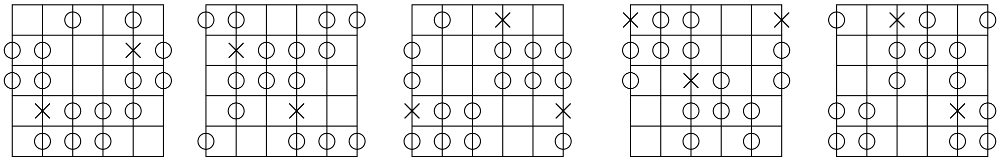
4 Hypermode [♭2 2 ♭5 5 6 ♭7]



3 Hypermode [2 ♭3 5 ♭6 ♭7 7] **[Im7, ImΔ]**

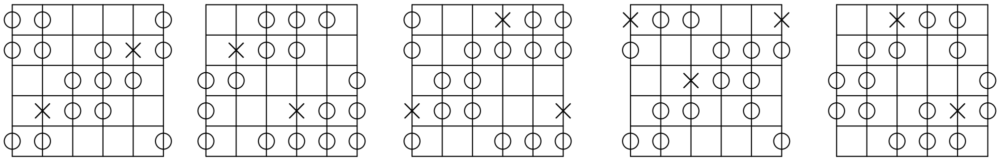


♭2 Hypermode [♭2 2 4 ♭5 ♭7 7]

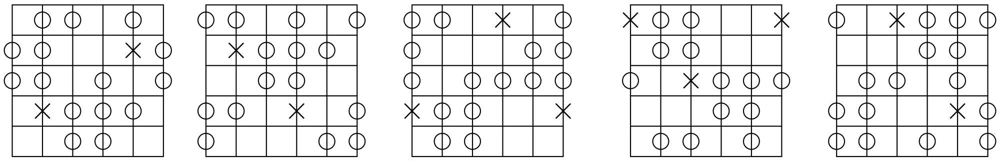


Coscale Reflection

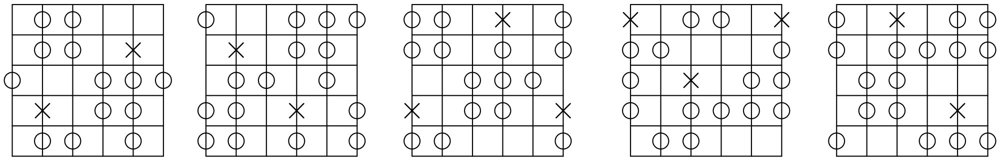
7 Hypermode [♭2 3 4 ♭6 6 ♭7] [**I7, I+**]



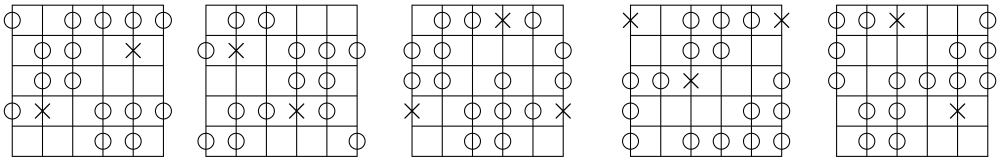
♭7 Hypermode [2 4 ♭5 6 ♭7 7]



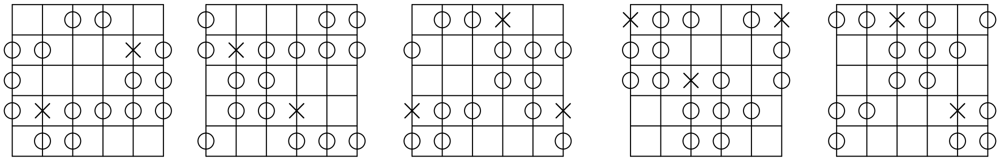
♭5 Hypermode [♭2 2 ♭3 ♭5 6 ♭7] [**I∅**]



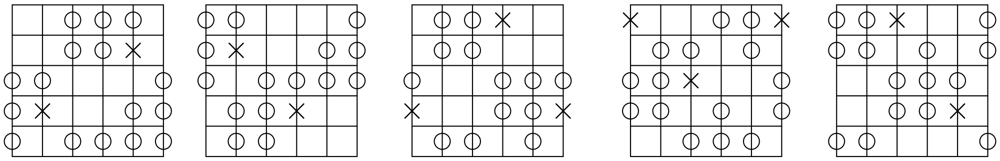
4 Hypermode [2 ♭3 3 5 ♭7 7] [**I7, I∆**]



2 Hypermode [♭2 2 4 ♭5 5 ♭7]



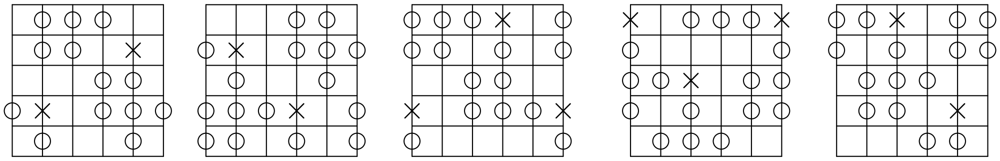
♭2 Hypermode [2 ♭3 ♭5 5 ♭6 7] **[ImΔ]**



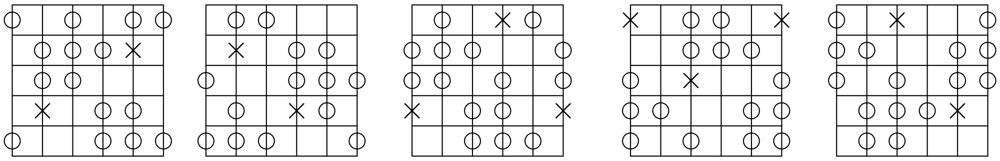
14.1.2 The 100010110011 Scale Set

Original Scale

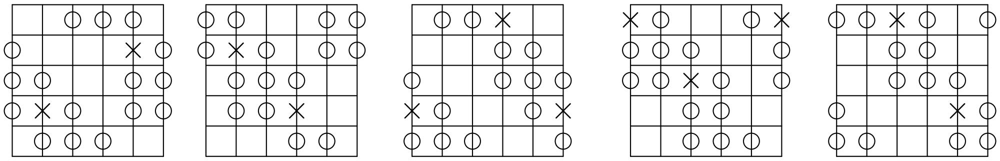
6 Hypermode [♭2 2 ♭3 5 6 ♭7] **[Im7]**



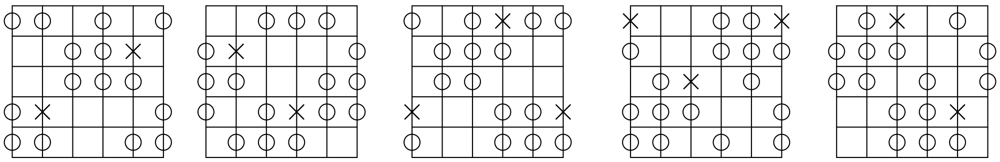
♭6 Hypermode [2 ♭3 3 ♭6 ♭7 7] **[I7, IΔ, I+]**



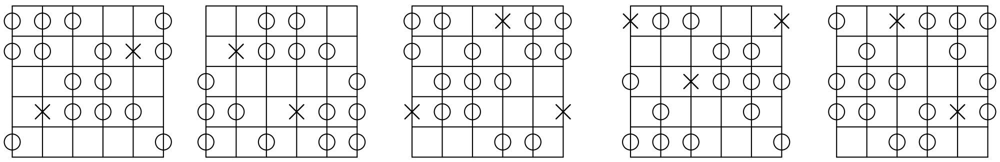
4 Hypermode [♭2 2 4 ♭5 5 7]



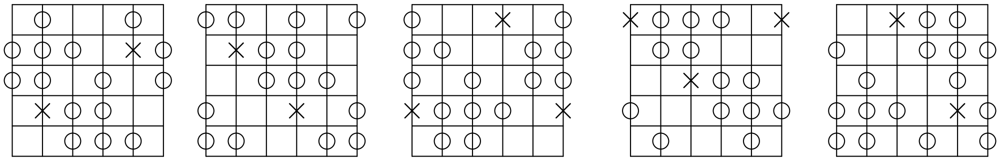
♭3 Hypermode [♭2 ♭3 3 5 ♭6 6] **[I7, I∆]**



2 Hypermode [2 3 4 ♭6 6 ♭7] **[I7, I+]**

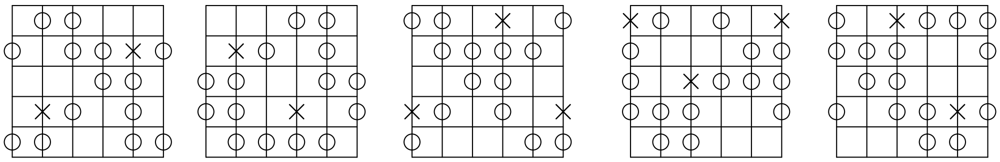


♭2 Hypermode [♭3 4 ♭5 6 ♭7 7] **[I∅]**

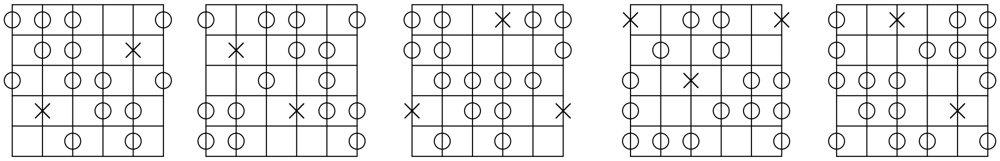


Coscale

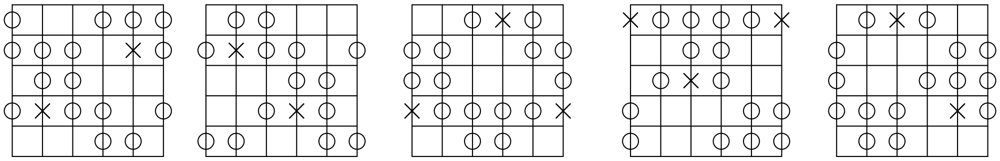
7 Hypermode [♭2 2 ♭3 4 ♭6 6]



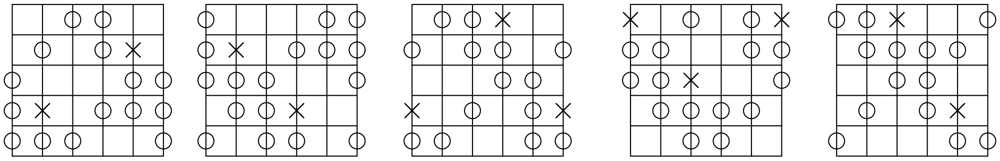
♭7 Hypermode [2 ♭3 3 ♭5 6 ♭7] **[I7]**



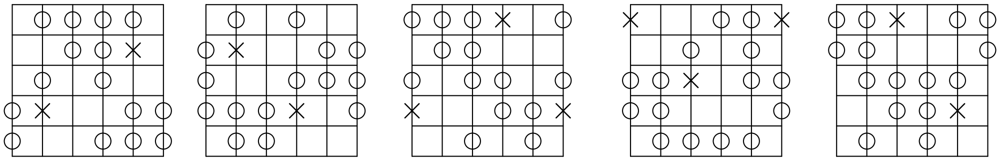
6 Hypermode [♭3 3 4 5 ♭7 7] **[I7, IΔ]**



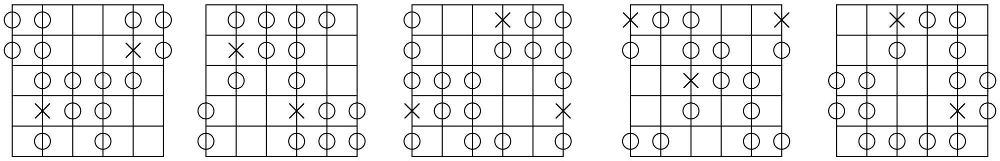
♭5 Hypermode [♭2 2 ♭5 5 ♭6 ♭7]



4 Hypermode [2 ♭3 5 ♭6 6 7] **[ImΔ]**

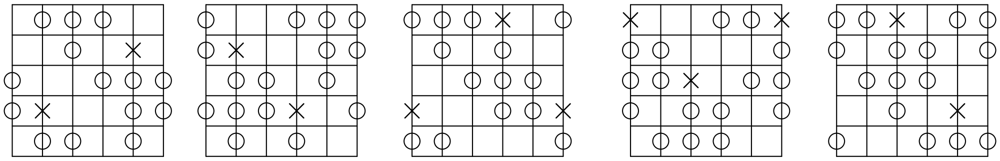


♭3 Hypermode [♭2 3 4 6 ♭7 7] **[I7, IΔ]**

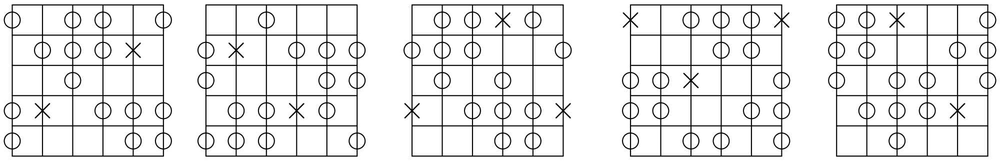


Reflection

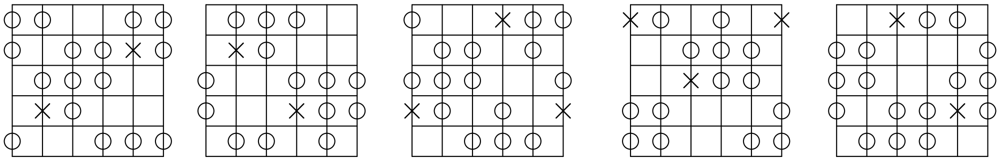
♭7 Hypermode [♭2 2 ♭3 ♭5 5 6] **[Im7, ImΔ]**



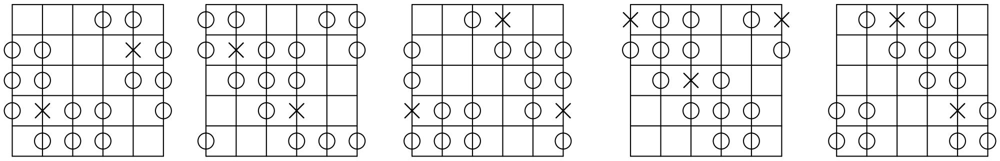
6 Hypermode [2 ♭3 3 5 ♭6 ♭7] **[I7]**



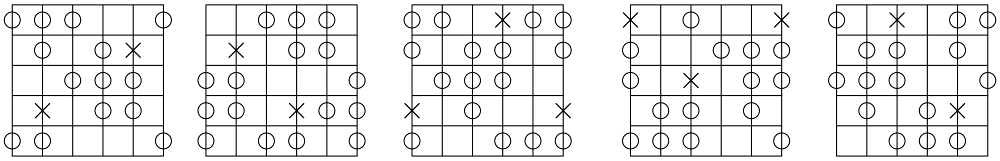
♭6 Hypermode [♭3 3 4 ♭6 6 7] **[I∆, I+]**



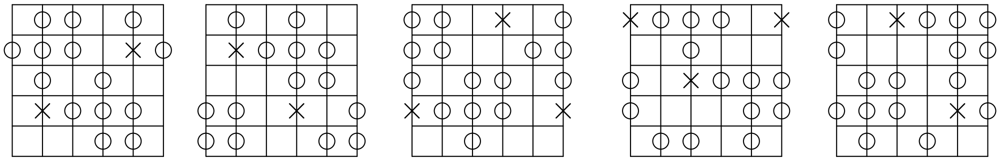
♭5 Hypermode [♭2 4 ♭5 5 ♭7 7]



♭3 Hypermode [♭2 2 3 ♭6 6 ♭7] **[I7, I+]**

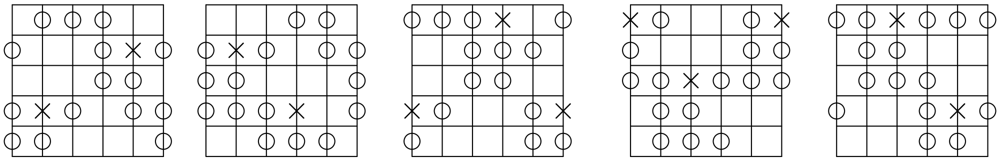


2 Hypermode [2 ♭3 4 6 ♭7 7]

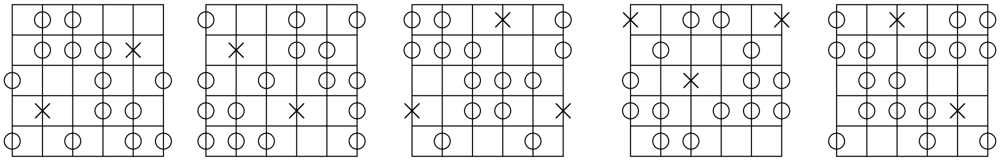


Coscale Reflection

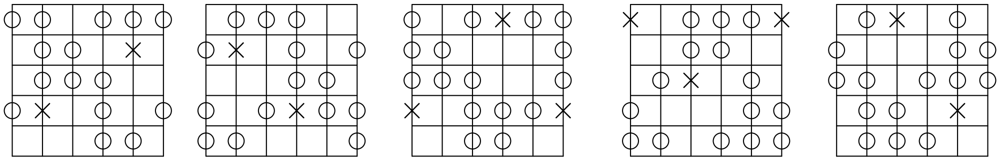
7 Hypermode [♭2 2 4 5 ♭6 6]



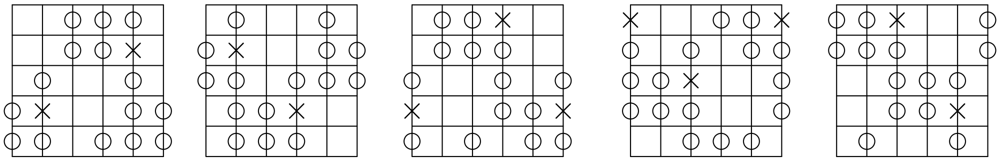
♭7 Hypermode [2 ♭3 ♭5 ♭6 6 ♭7] **[I∅]**



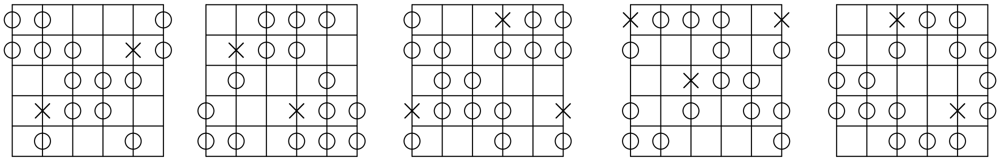
6 Hypermode [♭3 3 5 6 ♭7 7] **[I7, I∆]**



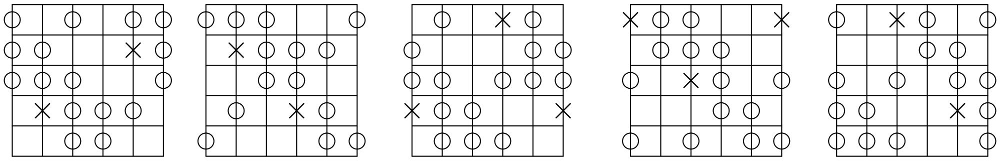
4 Hypermode [♭2 2 ♭3 5 ♭6 7] **[Im∆]**



♭3 Hypermode [♭2 ♭3 3 4 6 ♭7] **[I7]**



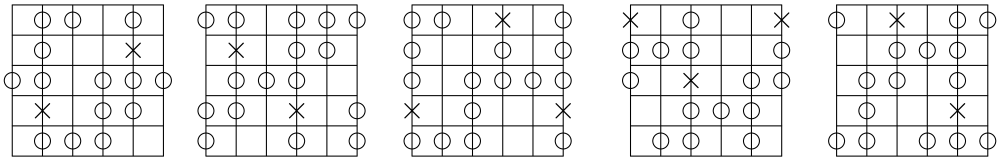
2 Hypermode [2 3 4 ♭5 ♭7 7] **[I7, I∆]**



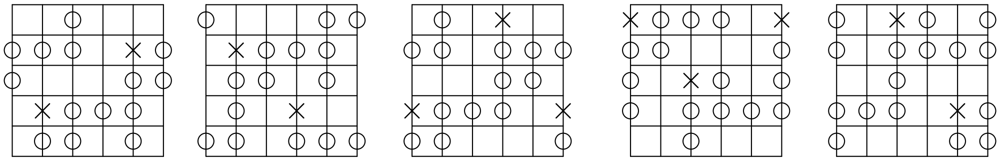
14.1.3 The 100010011101 Scale Set

Original Scale

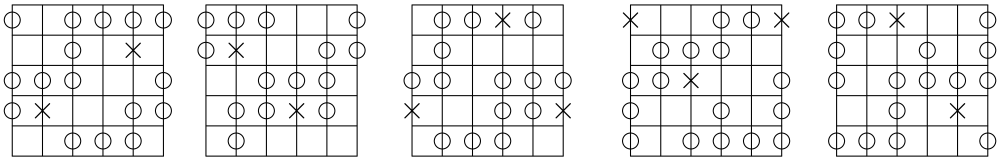
♭7 Hypermode [♭2 2 ♭5 6 ♭7 7]



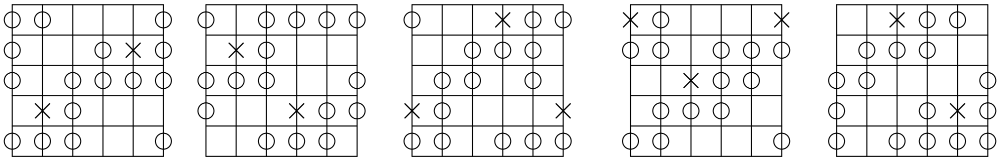
♭5 Hypermode [♭2 2 ♭3 4 ♭5 ♭7] **[I∅]**



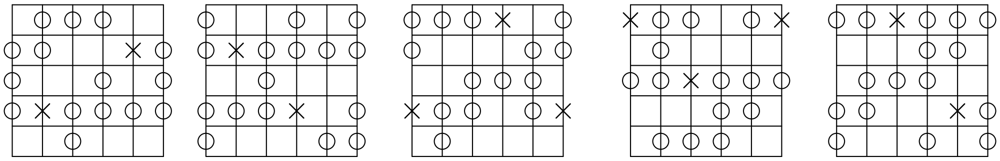
4 Hypermode [2 ♭3 3 ♭5 5 7] **[I∆]**



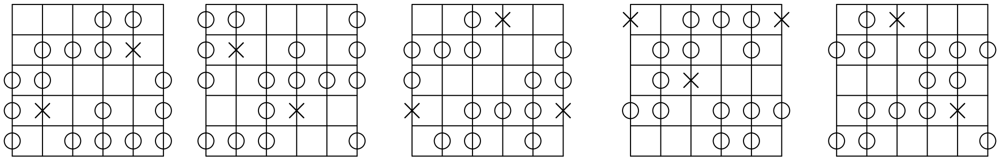
♭3 Hypermode [♭2 3 4 ♭5 ♭6 6] **[I+]**



2 Hypermode [2 4 ♭5 5 6 ♭7]

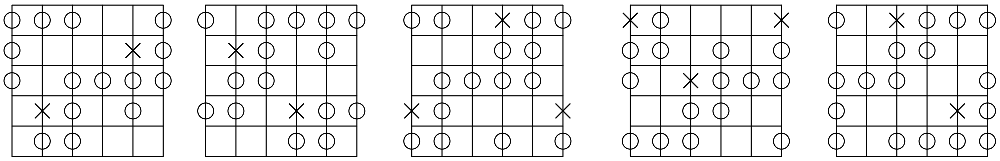


♭2 Hypermode [♭3 ♭5 5 ♭6 ♭7 7] **[Im7, ImΔ]**

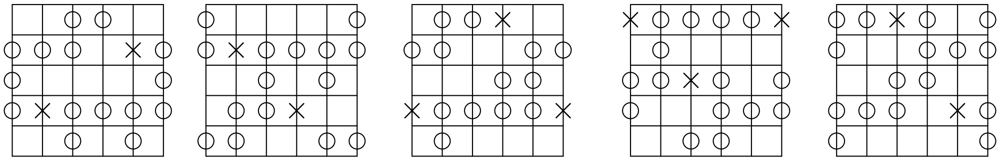


Reflection

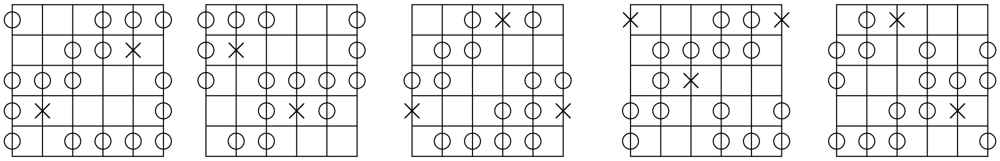
♭7 Hypermode [♭2 2 3 4 ♭5 6]



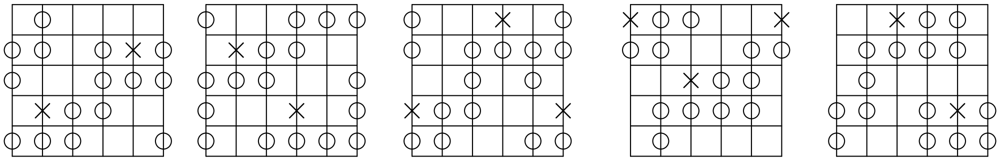
6 Hypermode [2 ♭3 4 ♭5 5 ♭7] **[Im7]**



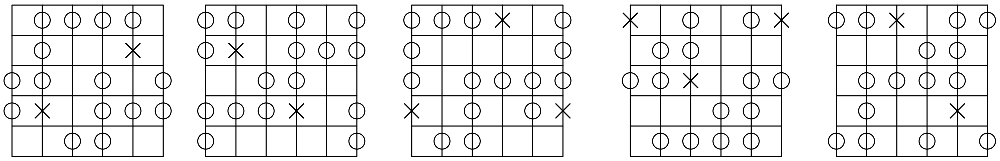
♭6 Hypermode [♭3 3 ♭5 5 ♭6 7] **[IΔ]**



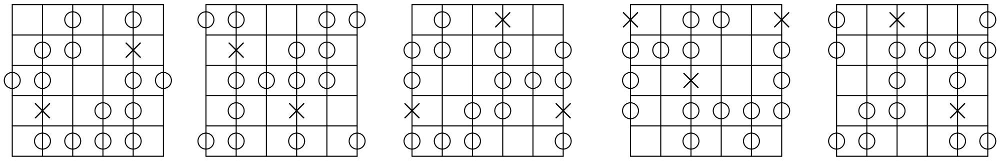
♭5 Hypermode [♭2 4 ♭5 ♭6 6 ♭7]



4 Hypermode [2 ♭5 5 6 ♭7 7]



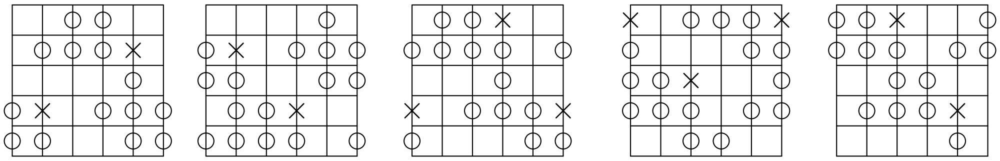
♭2 Hypermode [♭2 2 ♭3 ♭5 ♭7 7] **[I∅]**



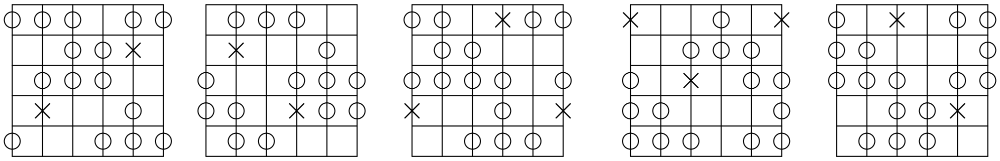
14.1.4 The 100011010011 Scale Set

Original Scale

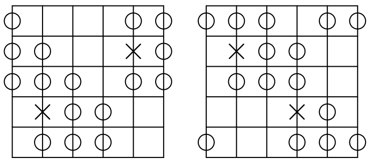
6 Hypermode [♭2 2 ♭3 5 ♭6 ♭7] **[Im7]**



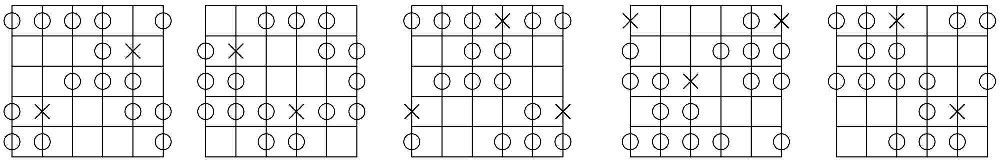
♭6 Hypermode [2 ♭3 3 ♭6 6 7] **[I∆, I+]**



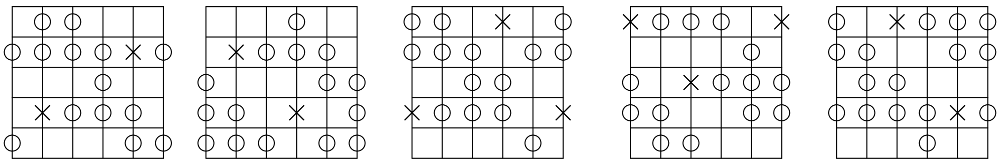
♭5 Hypermode [♭2 3 4 ♭5 ♭7 7] [I7, IΔ]



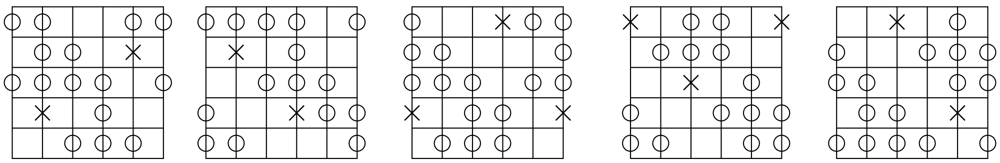
♭3 Hypermode [♭2 2 3 5 ♭6 6] [I7, IΔ]



2 Hypermode [2 ♭3 4 ♭6 6 ♭7]

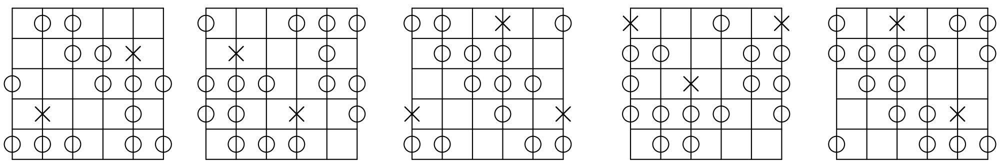


♭2 Hypermode [♭3 3 ♭5 6 ♭7 7] [I7, IΔ]

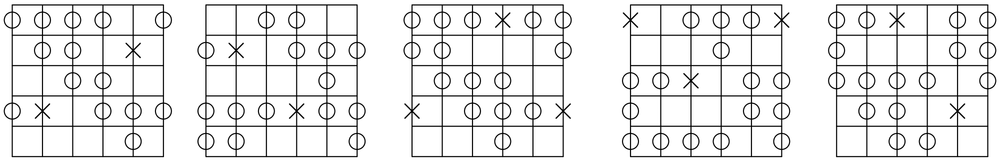


Coscale

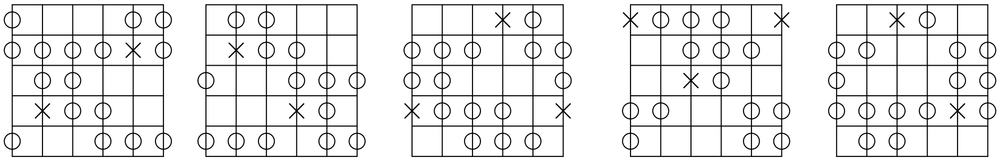
7 Hypermode [♭2 2 ♭3 ♭5 ♭6 6] [I∘]



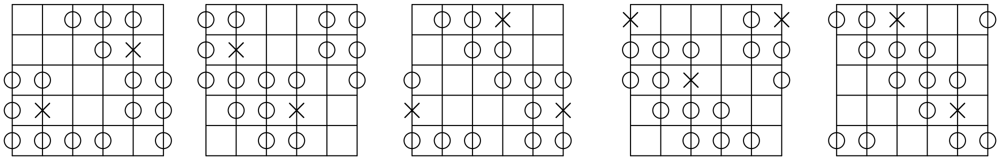
♭7 Hypermode [2 ♭3 3 5 6 ♭7] [I7]



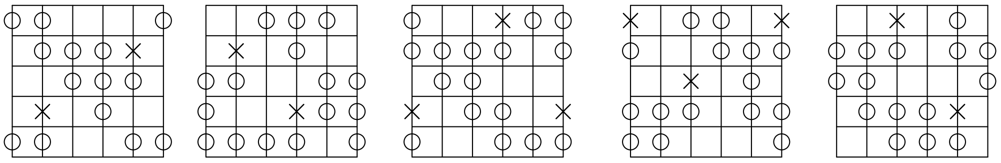
6 Hypermode [♭3 3 4 ♭6 ♭7 7] [I7, IΔ, I+]



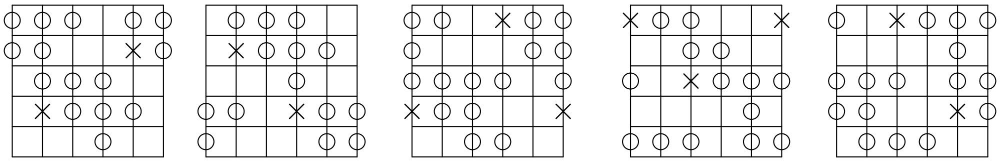
♭5 Hypermode [♭2 2 ♭5 5 ♭6 7]



3 Hypermode [♭2 ♭3 3 ♭6 6 ♭7] [I7, I+]



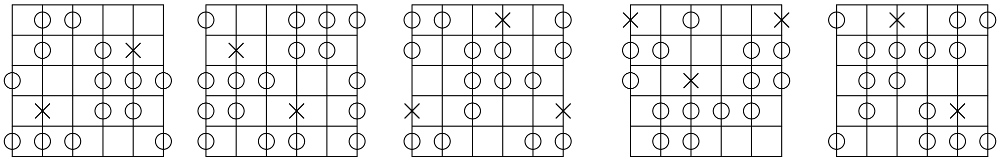
♭3 Hypermode [2 3 4 6 ♭7 7] [I7, IΔ]



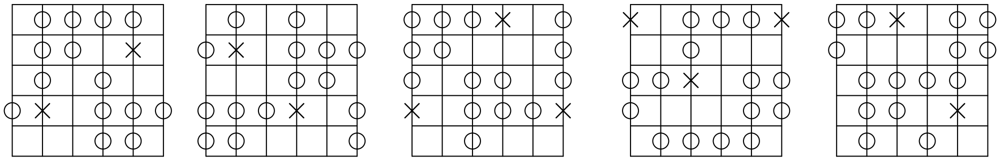
14.1.5 The 100010111001 Scale Set

Original Scale

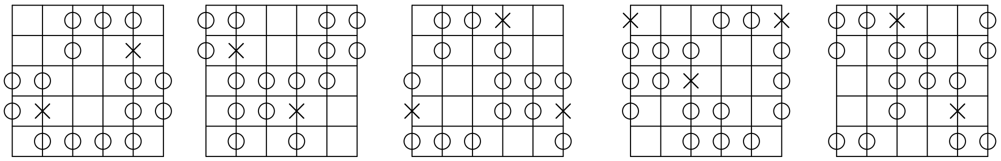
♭7 Hypermode [♭2 2 ♭5 ♭6 6 ♭7]



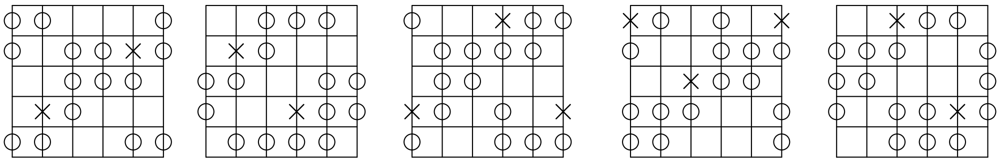
6 Hypermode [2 ♭3 5 6 ♭7 7] **[Im7, ImΔ]**



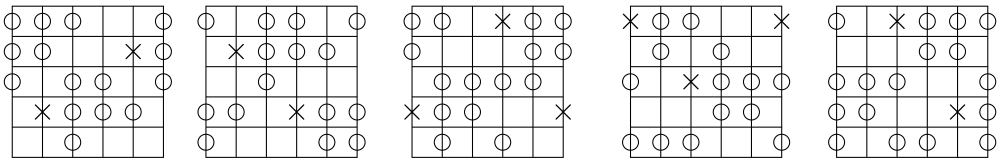
4 Hypermode [♭2 2 ♭3 ♭5 5 7] **[ImΔ]**



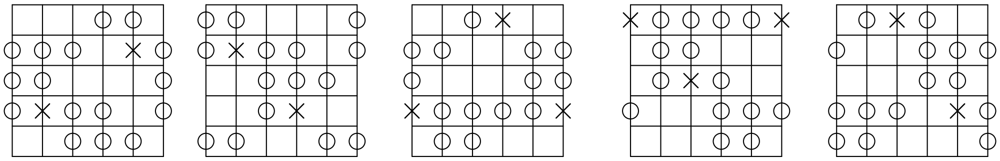
♭3 Hypermode [♭2 ♭3 3 4 ♭6 6] **[I+]**



2 Hypermode [2 3 4 ♭5 6 ♭7] **[I7]**

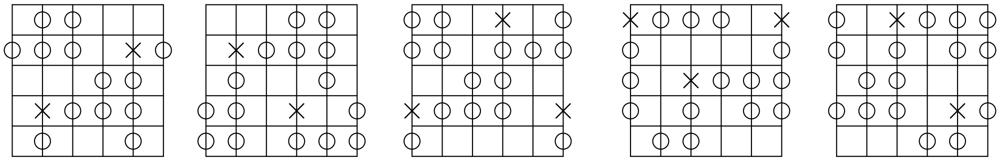


♭2 Hypermode [♭3 4 ♭5 5 ♭7 7] **[Im7, ImΔ]**

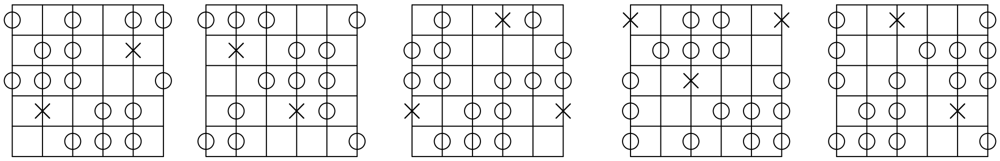


Coscale

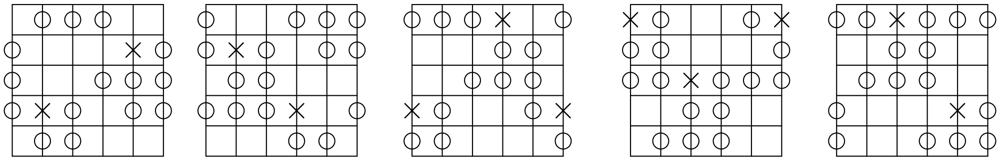
7 Hypermode [♭2 2 ♭3 4 6 ♭7]



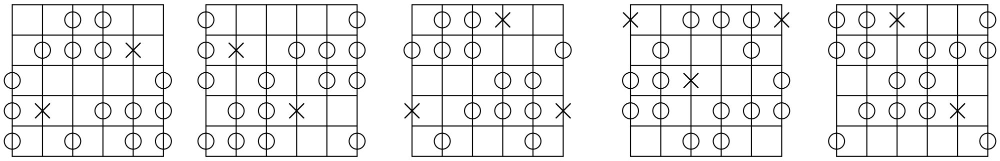
♭7 Hypermode [2 ♭3 3 ♭5 ♭7 7] **[I7, IΔ]**



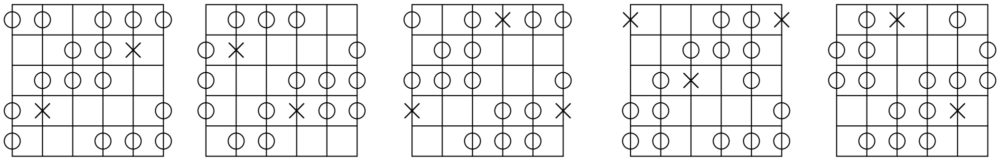
5 Hypermode [♭2 2 4 ♭5 5 6]



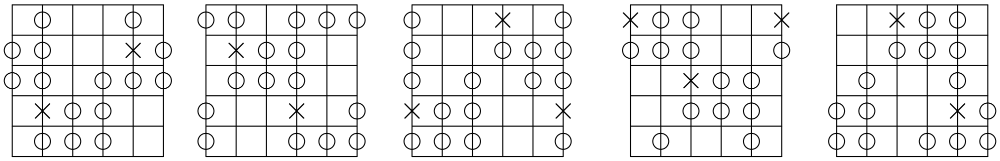
♭5 Hypermode [2 ♭3 ♭5 5 ♭6 ♭7] **[Im7]**



4 Hypermode [♭3 3 5 ♭6 6 7] **[IΔ]**



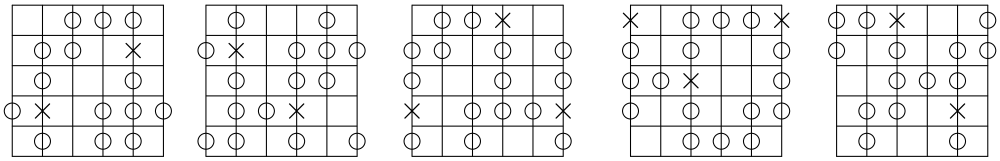
♭3 Hypermode [♭2 4 ♭5 6 ♭7 7]



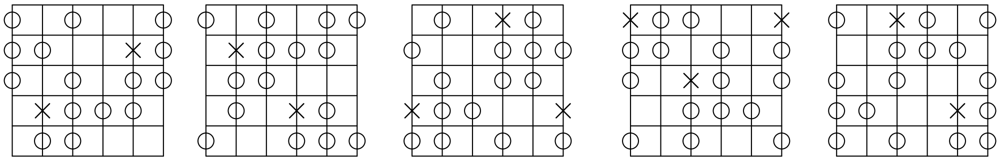
14.1.6 The 100010011011 Scale Set

Original Scale

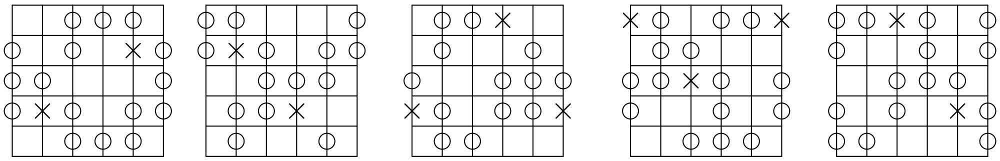
6 Hypermode [♭2 2 ♭3 5 ♭7 7] **[Im7, ImΔ]**



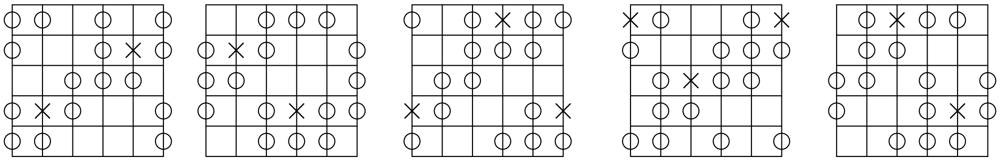
♭5 Hypermode [♭2 2 3 4 ♭5 ♭7] **[I7]**



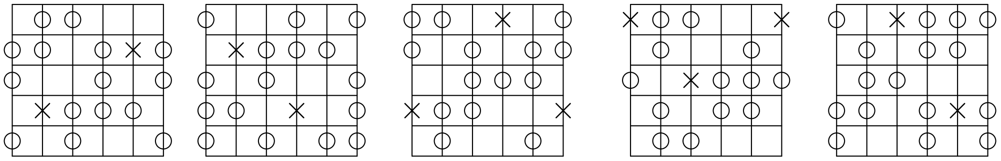
4 Hypermode [2 ♭3 4 ♭5 5 7] **[ImΔ]**



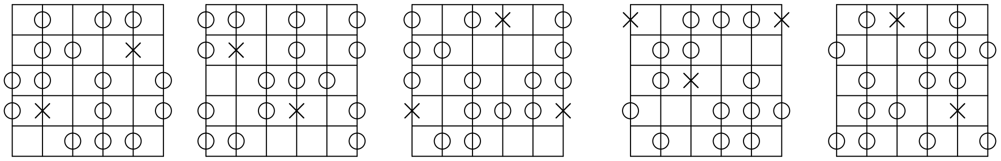
♭3 Hypermode [♭2 3 4 5 ♭6 6] [I7, IΔ]



2 Hypermode [2 4 ♭5 ♭6 6 ♭7]

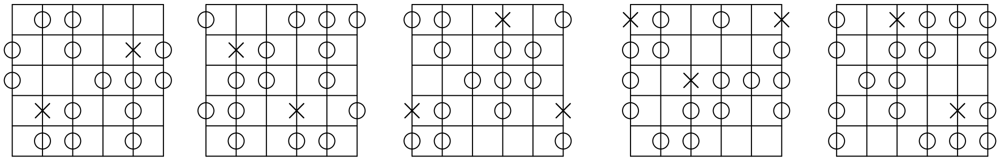


♭2 Hypermode [♭3 ♭5 5 6 ♭7 7] [Im7, ImΔ]

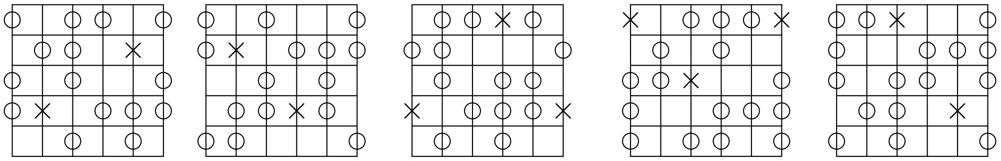


Coscale

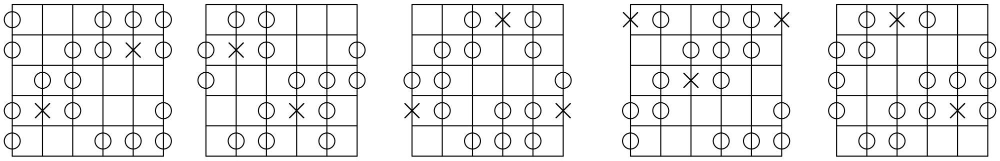
7 Hypermode [♭2 2 ♭3 4 ♭5 6] [I∘]



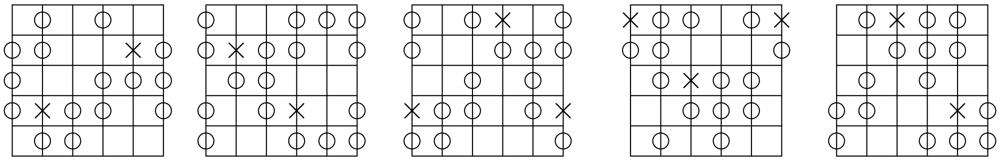
♭7 Hypermode [2 ♭3 3 ♭5 5 ♭7] [I7]



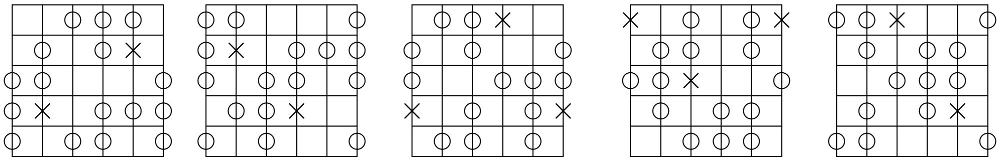
6 Hypermode [♭3 3 4 5 ♭6 7] **[IΔ]**



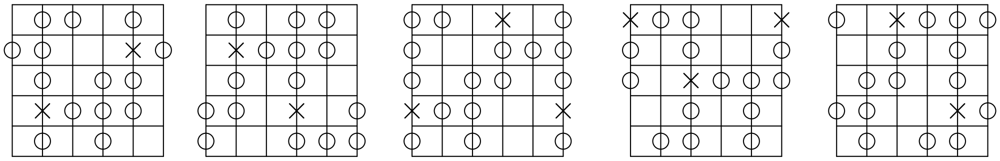
5 Hypermode [♭2 4 ♭5 5 6 ♭7]



♭5 Hypermode [2 ♭5 5 ♭6 ♭7 7]



♭3 Hypermode [♭2 2 4 6 ♭7 7]

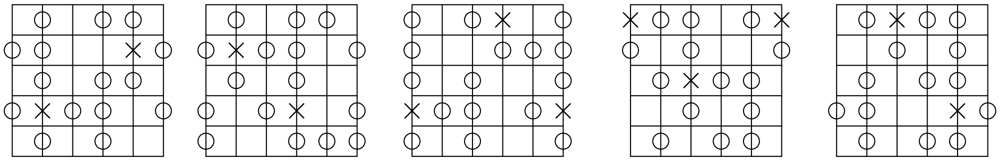


14.2 Containing No Minor Thirds

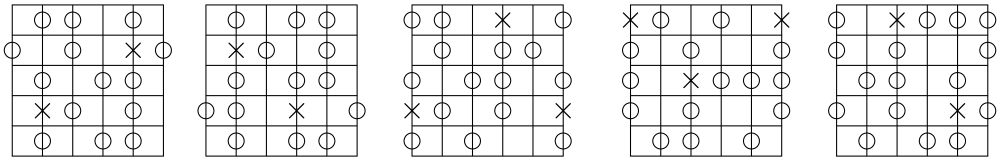
14.2.1 The 100010101110 Scale Set

Original Scale

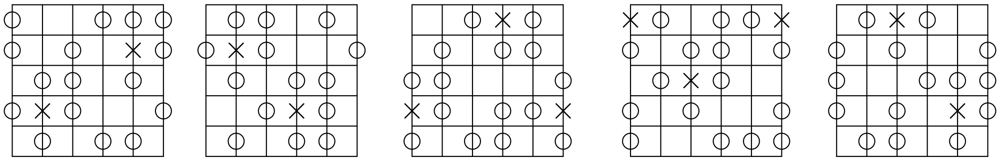
7 Hypermode [♭2 4 5 6 ♭7 7]



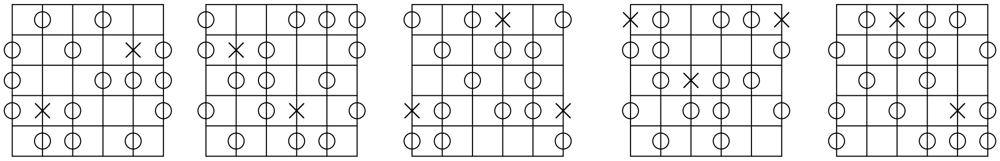
5 Hypermode [♭2 2 ♭3 4 6 7]



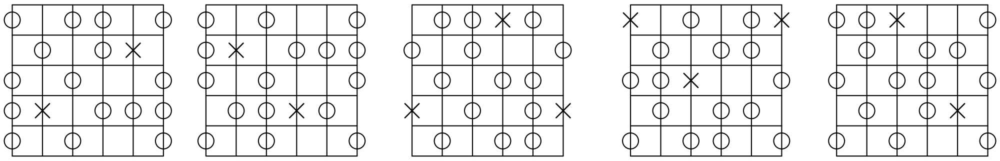
4 Hypermode [♭2 ♭3 3 4 5 7] [IΔ]



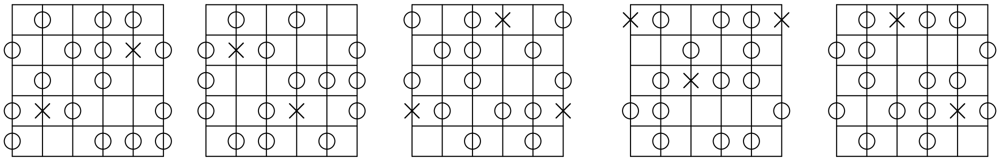
♭3 Hypermode [♭2 ♭3 4 ♭5 5 6] [Im7, ImΔ]



2 Hypermode [2 3 ♭5 5 ♭6 ♭7] [I7]

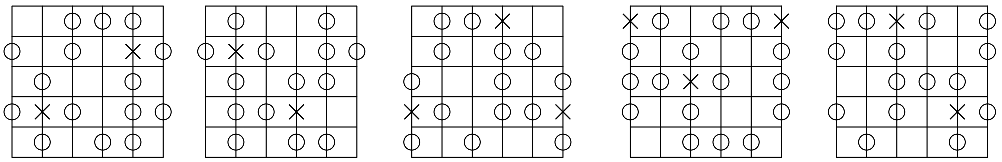


♭2 Hypermode [♭3 4 5 ♭6 6 7] [ImΔ]

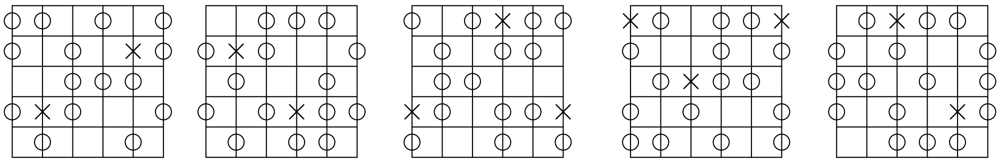


Coscale

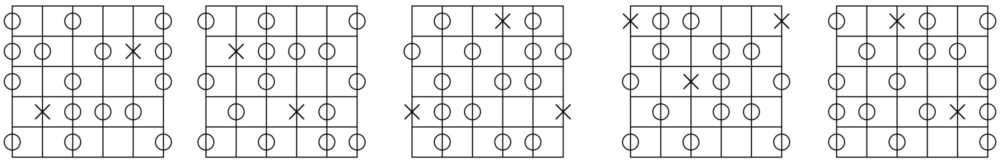
7 Hypermode [♭2 2 ♭3 4 5 7] **[ImΔ]**



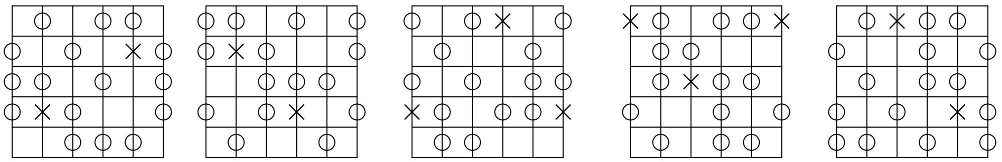
6 Hypermode [♭2 ♭3 3 4 5 6] **[I7, IΔ]**



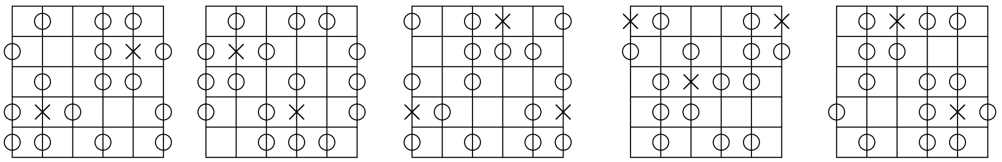
♭6 Hypermode [2 3 4 ♭5 ♭6 ♭7] **[I7, I+]**



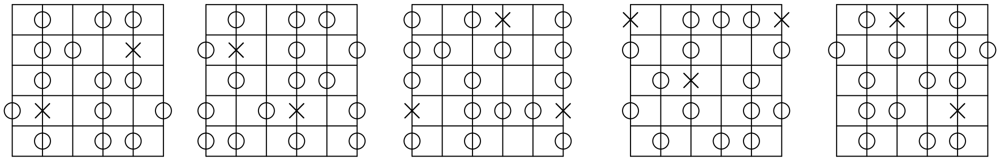
5 Hypermode [♭3 4 ♭5 5 6 7] **[ImΔ]**



4 Hypermode [♭2 4 5 ♭6 6 7]



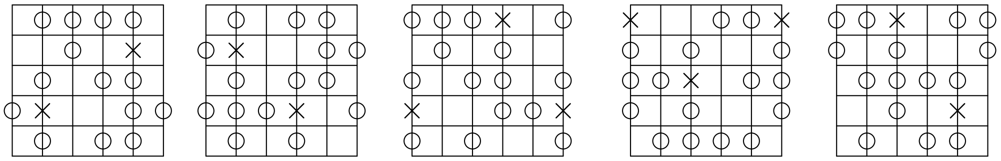
♭3 Hypermode [♭2 ♭3 5 6 ♭7 7] **[Im7, ImΔ]**



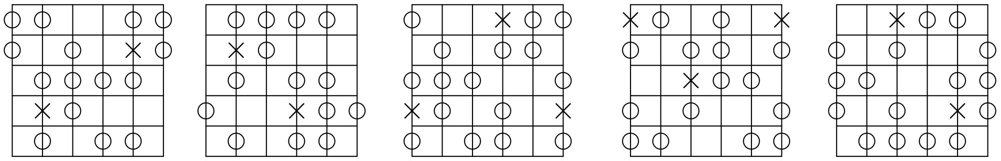
The 100010101011 Scale Set

Original Scale

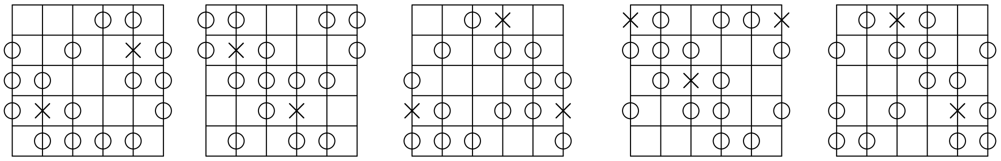
6 Hypermode [♭2 2 ♭3 5 6 7] **[ImΔ]**



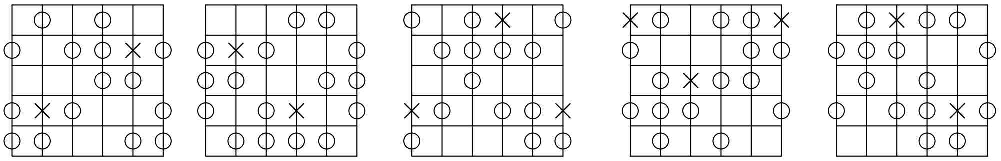
5 Hypermode [♭2 ♭3 3 4 6 7] **[IΔ]**



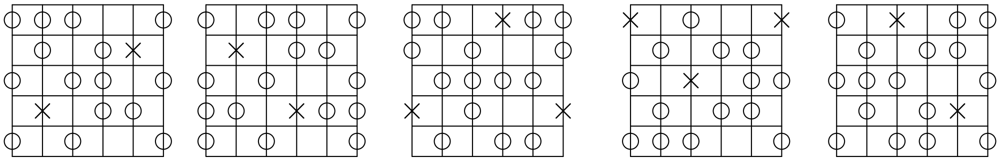
4 Hypermode [♭2 ♭3 4 ♭5 5 7] **[ImΔ]**



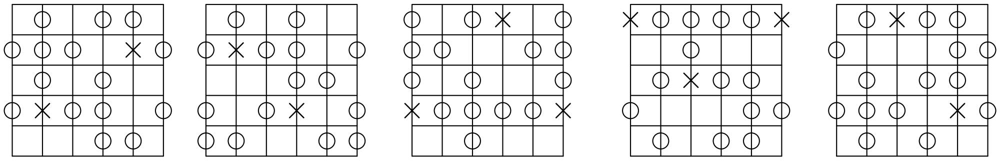
♭3 Hypermode [♭2 ♭3 4 5 ♭6 6] **[Im7, ImΔ]**



2 Hypermode [2 3 ♭5 ♭6 6 ♭7] **[I7, I+]**

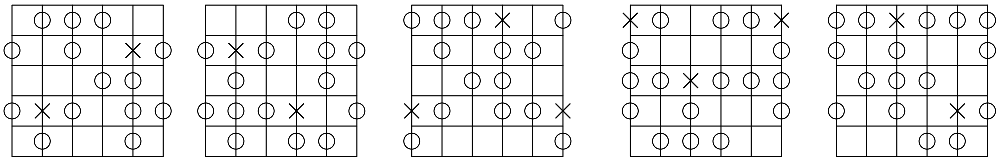


♭2 Hypermode [♭3 4 5 6 ♭7 7] **[Im7, ImΔ]**

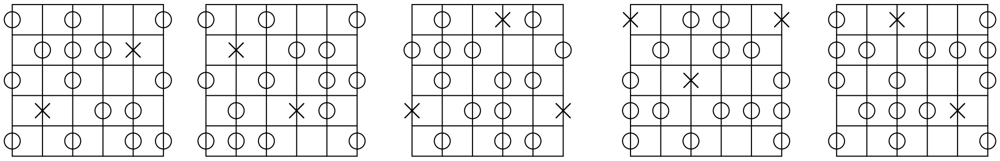


Coscale

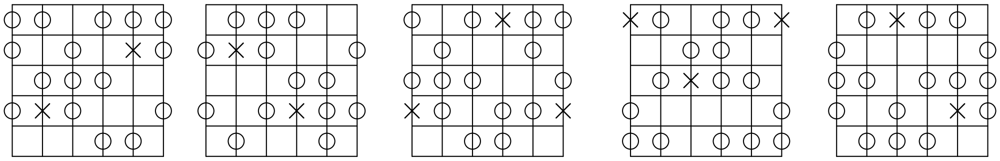
7 Hypermode [♭2 2 ♭3 4 5 6] **[Im7, ImΔ]**



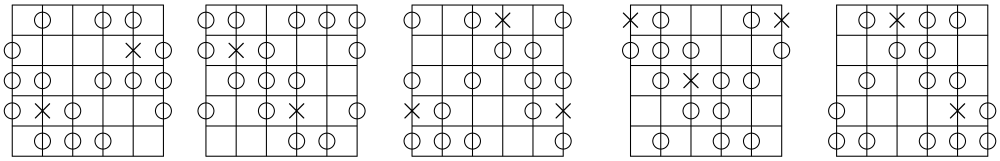
♭7 Hypermode [2 ♭3 3 ♭5 ♭6 ♭7] **[I7, I+]**



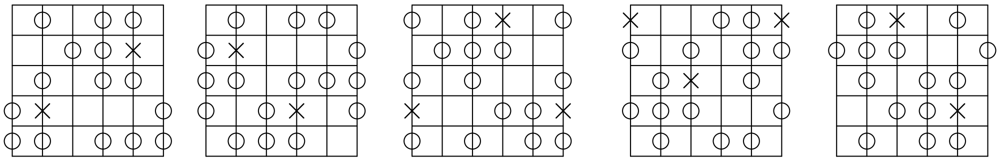
6 Hypermode [♭3 3 4 5 6 7] **[IΔ]**



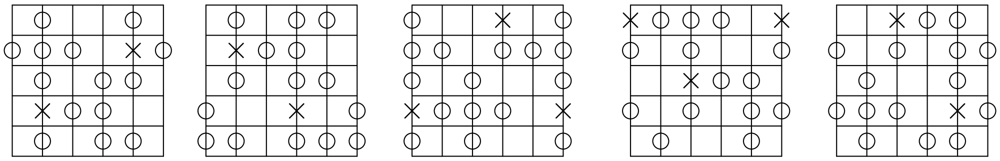
5 Hypermode [♭2 4 ♭5 5 6 7]



4 Hypermode [♭2 ♭3 5 ♭6 6 7] [ImΔ]



♭3 Hypermode [♭2 ♭3 4 6 ♭7 7]



15

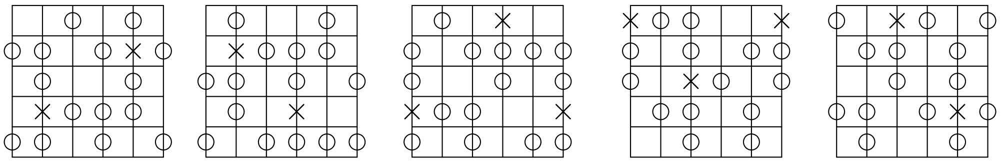
Without a Major Third

15.1 Containing Two Minor Thirds

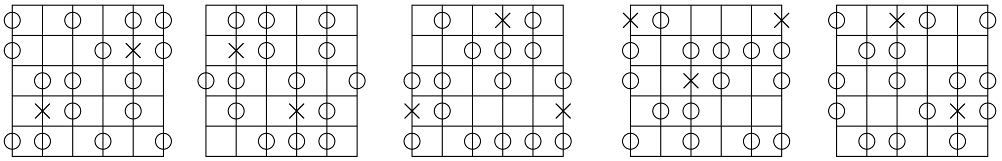
15.1.1 The 100100101101 Scale Set

Original Scale

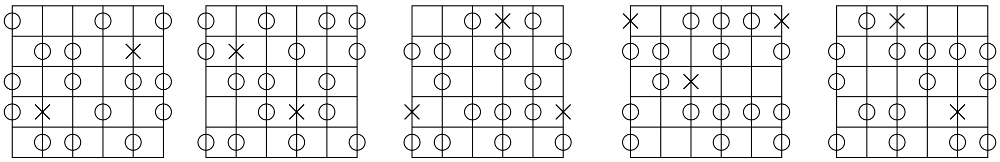
♭7 Hypermode [♭2 2 4 ♭6 ♭7 7]



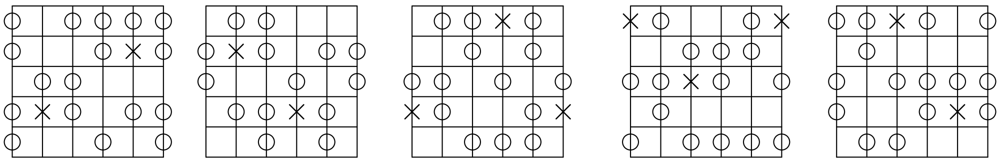
5 Hypermode [♭2 2 3 4 ♭6 7] **[I∆, I+]**



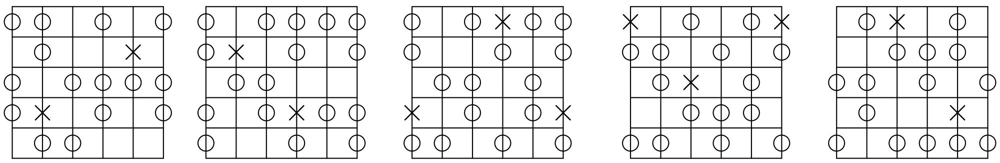
4 Hypermode [♭2 ♭3 3 ♭5 5 ♭7] **[I7]**



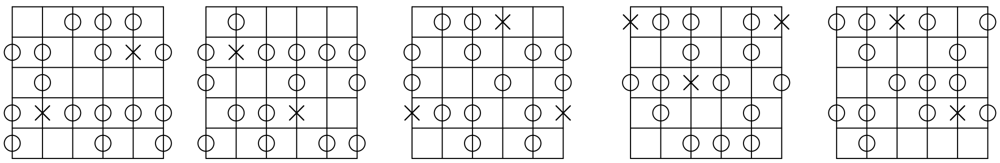
3 Hypermode [2 3 4 5 ♭6 7] **[IΔ]**



2 Hypermode [♭2 3 ♭5 5 6 ♭7] **[I7]**

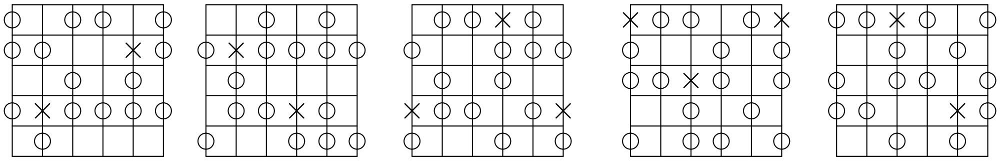


♭**2 Hypermode** [2 4 5 ♭6 ♭7 7]

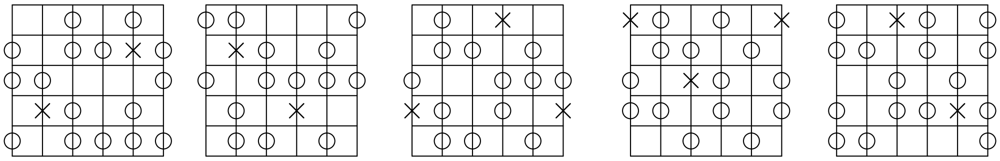


Coscale

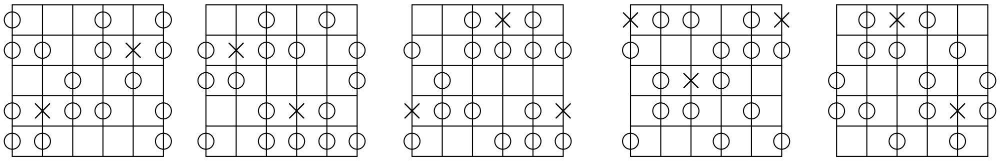
7 Hypermode [♭2 2 3 4 5 ♭7] **[I7]**



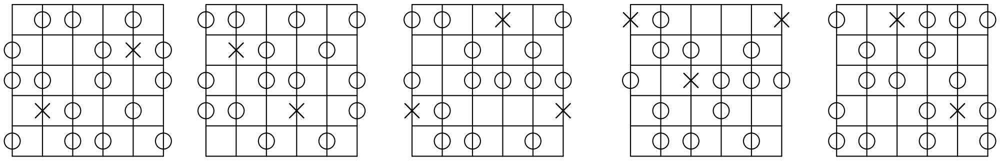
♭7 Hypermode [2 ♭3 4 ♭5 ♭6 7]



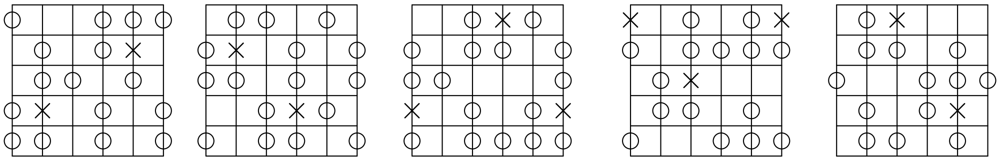
♭6 Hypermode [♭2 3 4 5 ♭6 ♭7] **[I7]**



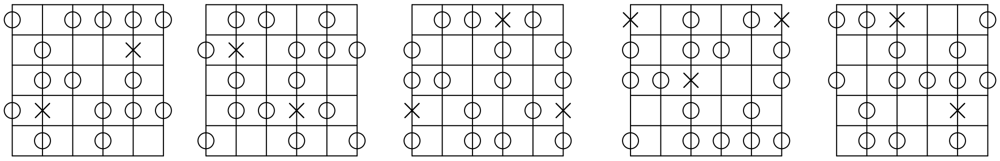
5 Hypermode [2 4 ♭5 ♭6 6 7]



4 Hypermode [♭2 3 5 ♭6 ♭7 7] **[I7, I∆]**



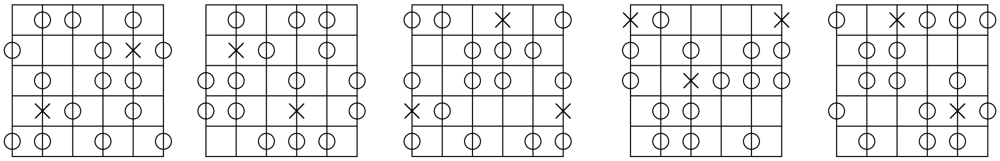
2 Hypermode [♭2 2 3 5 ♭7 7] **[I7, I∆]**



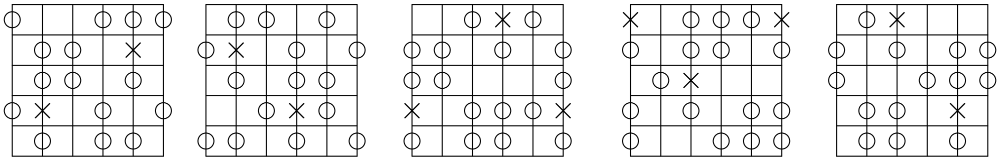
15.1.2 The 100100110101 Scale Set

Original Scale

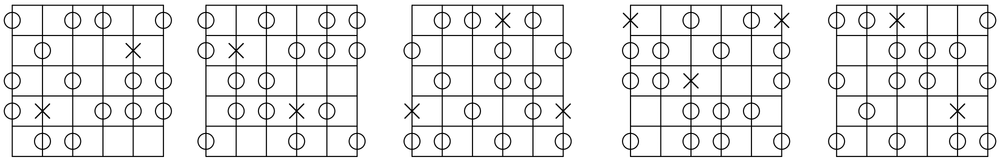
♭7 Hypermode [♭2 2 4 ♭6 6 7]



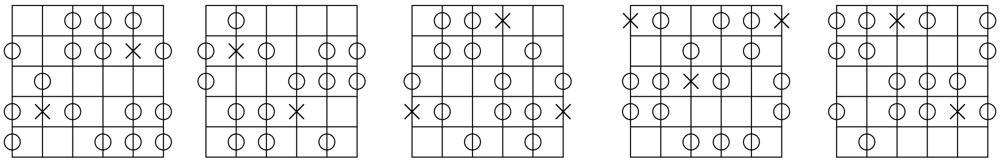
♭6 Hypermode [♭2 ♭3 3 5 ♭7 7] **[I7, IΔ]**



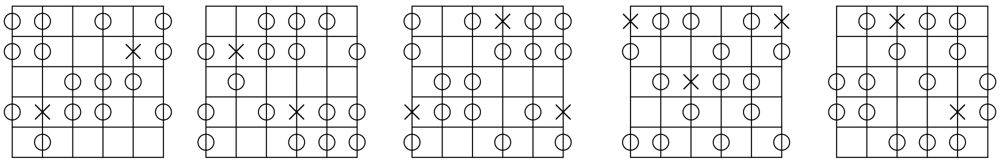
4 Hypermode [♭2 2 3 ♭5 5 ♭7] **[I7]**



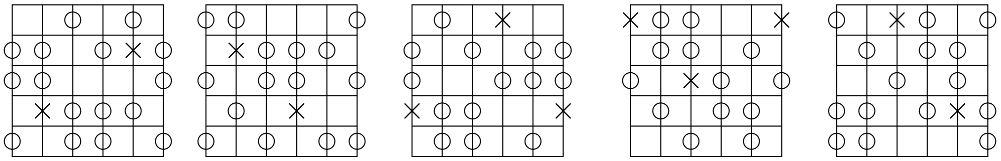
3 Hypermode [2 ♭3 4 5 ♭6 7] **[ImΔ]**



2 Hypermode [♭2 3 4 5 6 ♭7] **[I7]**

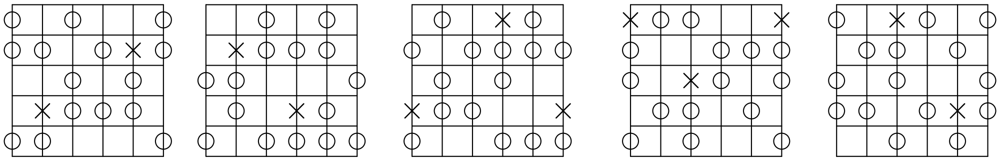


♭**2 Hypermode** [2 4 ♭5 ♭6 ♭7 7]

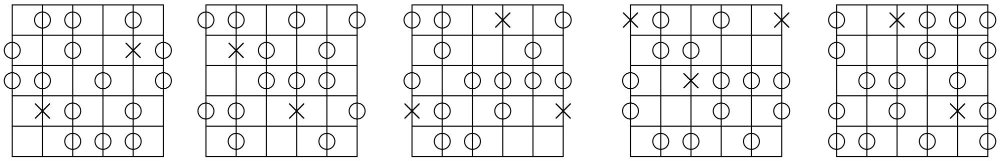


Coscale

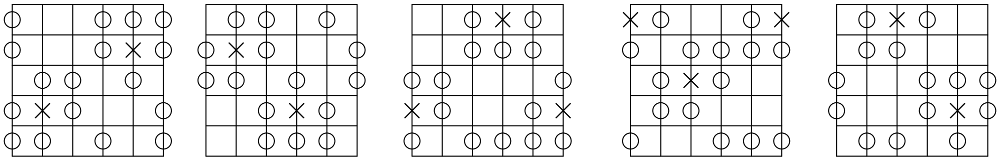
7 Hypermode [♭2 2 3 4 ♭6 ♭7] **[I7, I+]**



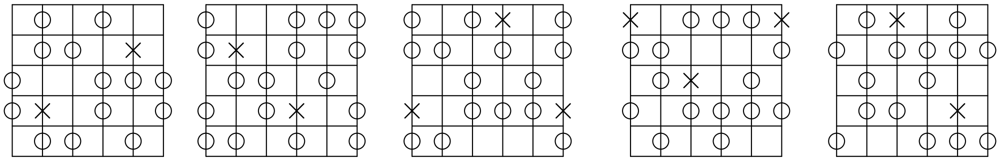
♭**7 Hypermode** [2 ♭3 4 ♭5 6 7] **[I◦]**



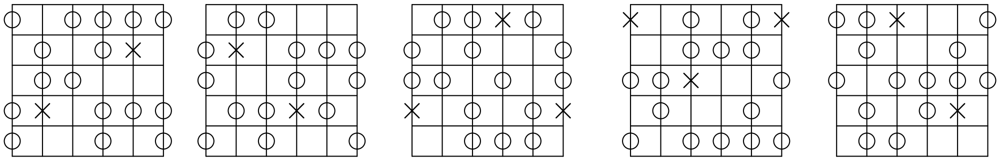
♭**6 Hypermode** [♭2 3 4 5 ♭6 7] **[I∆]**



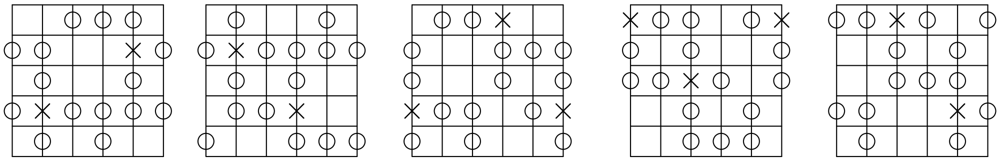
♭**5 Hypermode** [♭2 ♭3 ♭5 5 6 ♭7] **[Im7]**



4 Hypermode [2 3 5 ♭6 ♭7 7] **[I7, IΔ]**



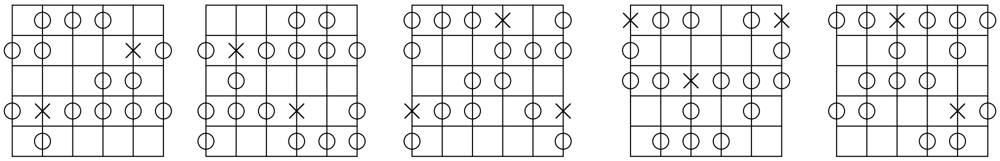
2 Hypermode [♭2 2 4 5 ♭7 7]



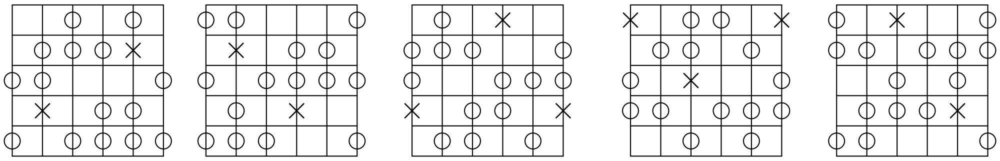
15.1.3 The 100101011001 Scale Set

Original Scale

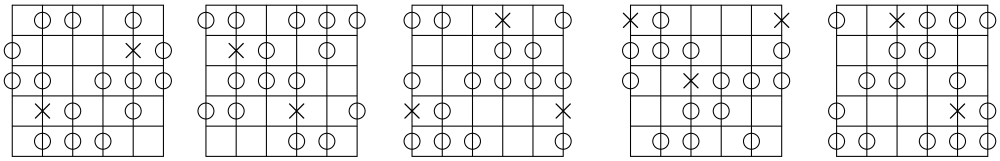
♭7 Hypermode [♭2 2 4 5 6 ♭7]



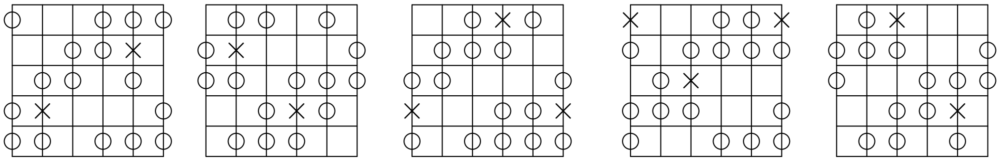
6 Hypermode [2 ♭3 ♭5 ♭6 ♭7 7] **[I∅]**



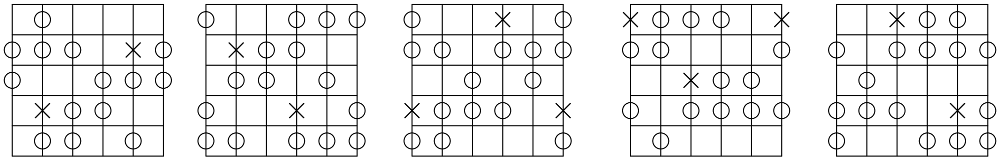
♭5 Hypermode [♭2 2 4 ♭5 6 7]



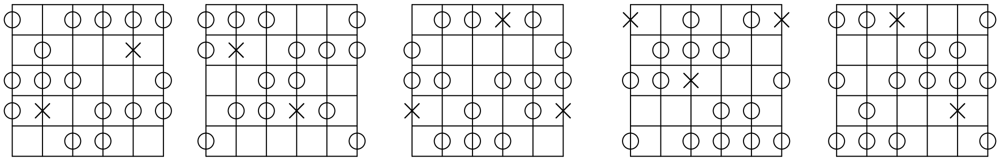
3 Hypermode [♭2 ♭3 3 5 ♭6 7] **[IΔ]**



2 Hypermode [♭2 ♭3 4 ♭5 6 ♭7] **[I∅]**

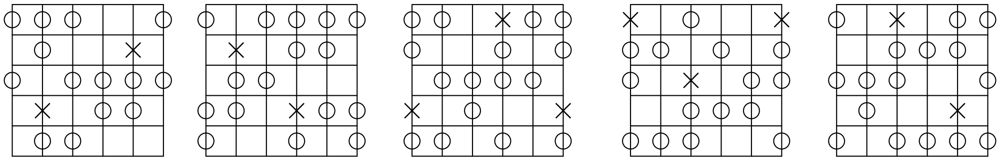


♭2 Hypermode [2 3 ♭5 5 ♭7 7] **[I7, IΔ]**

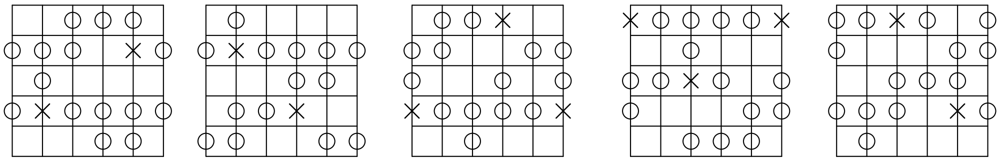


Coscale

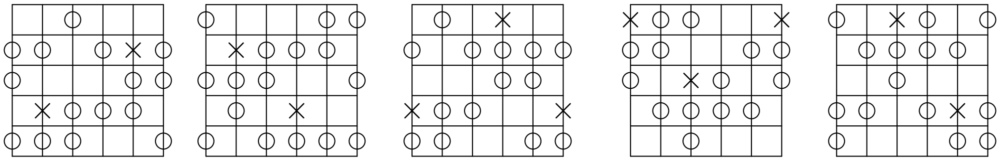
7 Hypermode [♭2 2 3 ♭5 6 ♭7] **[I7]**



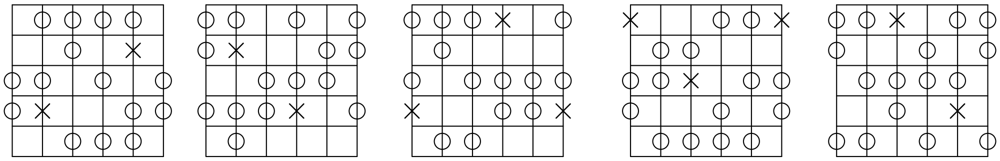
♭7 Hypermode [2 ♭3 4 5 ♭7 7] **[Im7, ImΔ]**



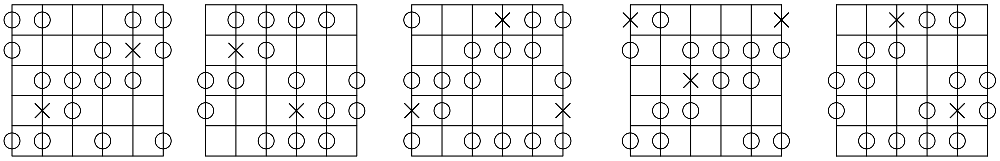
5 Hypermode [♭2 2 4 ♭5 ♭6 ♭7]



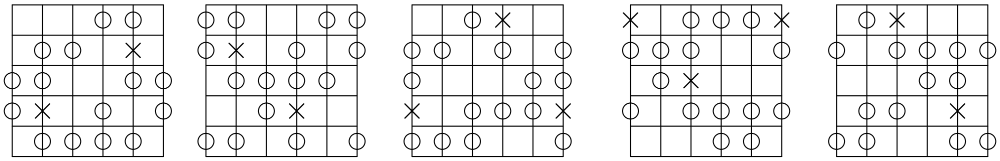
♭5 Hypermode [2 ♭3 ♭5 5 6 7] **[ImΔ]**



3 Hypermode [♭2 3 4 ♭6 6 7] **[IΔ, I+]**



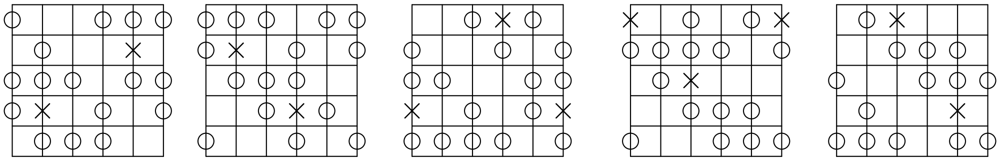
2 Hypermode [♭2 ♭3 ♭5 5 ♭7 7] **[Im7, ImΔ]**



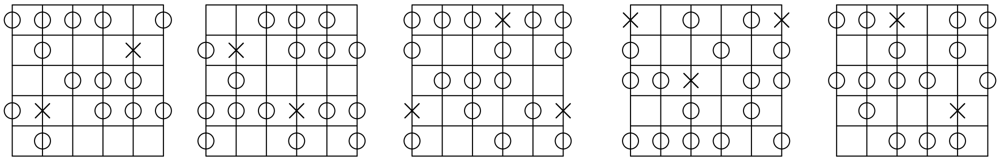
15.1.4 The 100101100110 Scale Set

Original Scale

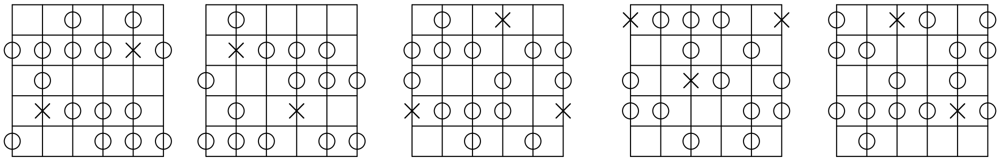
7 Hypermode [♭2 3 ♭5 5 ♭7 7] **[I7, IΔ]**



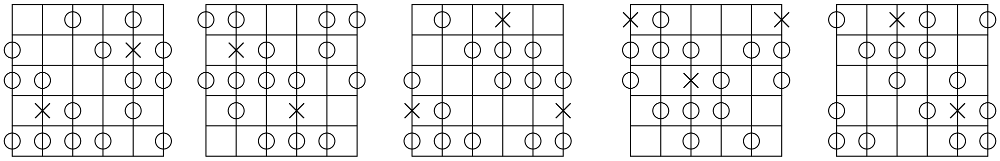
♭6 Hypermode [♭2 2 3 5 6 ♭7] [**I7**]



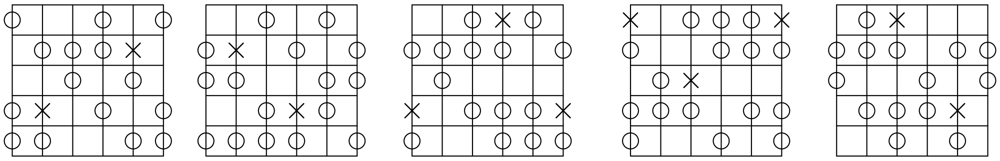
5 Hypermode [2 ♭3 4 ♭6 ♭7 7]



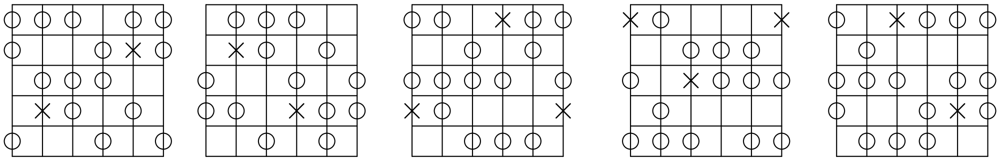
3 Hypermode [♭2 2 4 ♭5 ♭6 7]



2 Hypermode [♭2 ♭3 3 5 ♭6 ♭7] [**I7**]

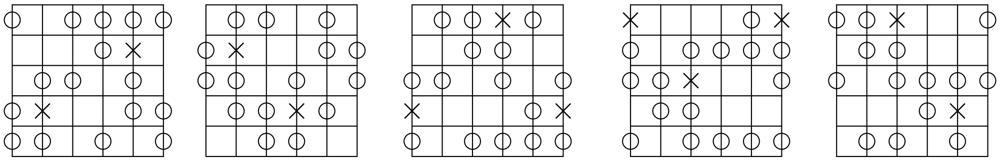


♭2 Hypermode [2 3 4 ♭6 6 7] [**I∆, I+**]

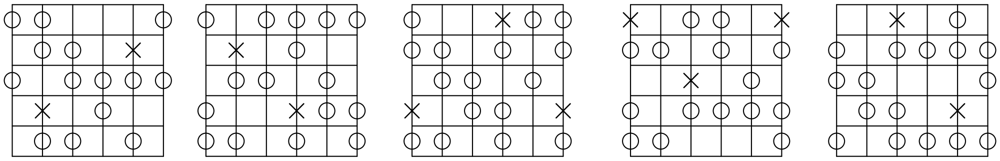


Coscale

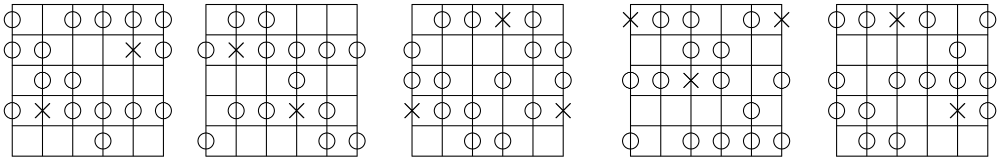
7 Hypermode [♭2 2 3 5 ♭6 7] [IΔ]



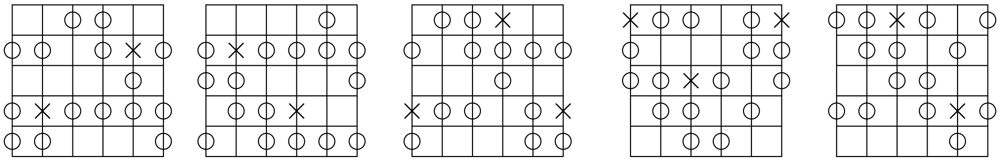
6 Hypermode [♭2 ♭3 3 ♭5 6 ♭7] [I7]



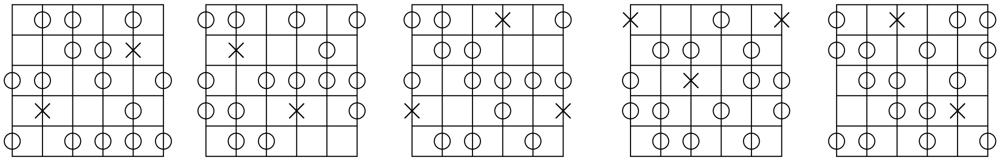
♭6 Hypermode [2 3 4 5 ♭7 7] [I7, IΔ]



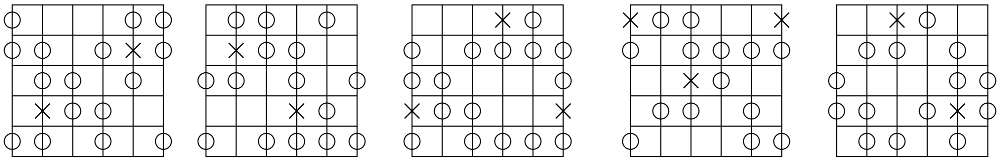
4 Hypermode [♭2 2 4 5 ♭6 ♭7]



3 Hypermode [2 ♭3 ♭5 ♭6 6 7] [I∘]



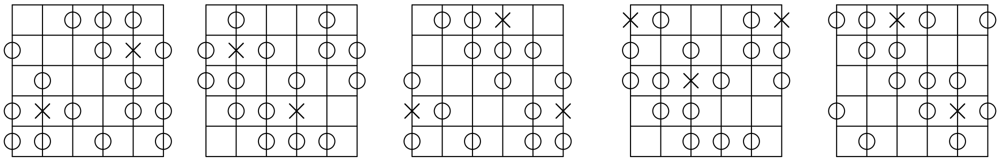
2 Hypermode [♭2 3 4 ♭6 ♭7 7] **[I7, I∆, I+]**



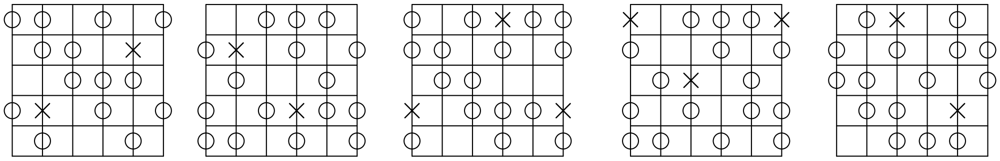
15.1.5 The 100101100101 Scale Set

Original Scale

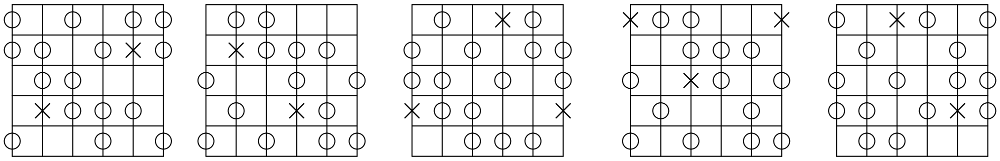
♭7 Hypermode [♭2 2 4 5 ♭6 7]



♭6 Hypermode [♭2 ♭3 3 5 6 ♭7] **[I7]**

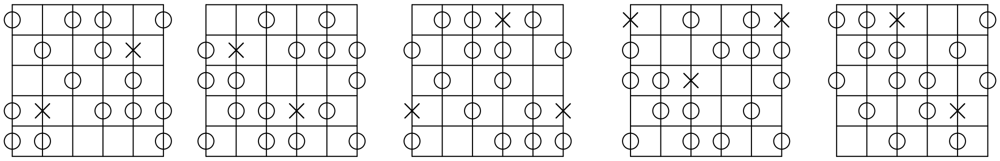


5 Hypermode [2 3 4 ♭6 ♭7 7] **[I7, I∆, I+]**

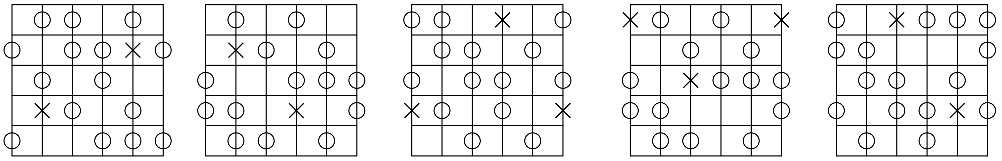


Coscale

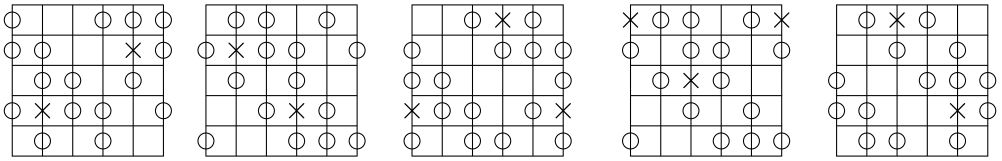
7 Hypermode [♭2 2 3 5 ♭6 ♭7] **[I7]**



♭7 Hypermode [2 ♭3 4 ♭6 6 7]



♭6 Hypermode [♭2 3 4 5 ♭7 7] **[I7, IΔ]**

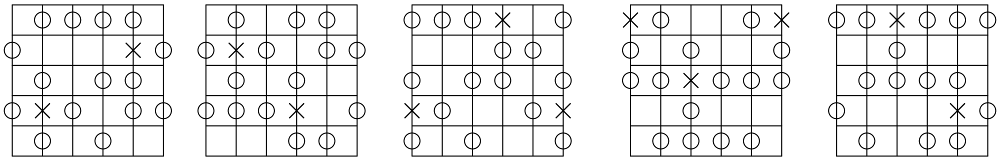


15.2 Containing One Minor Third

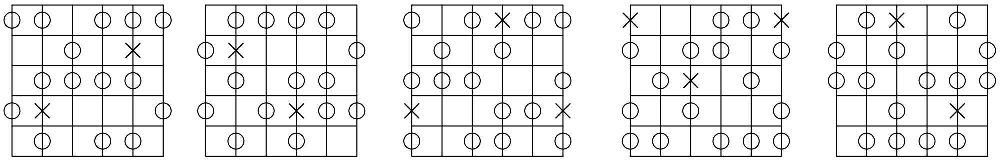
15.2.1 The 100101010101 Scale Set

Original Scale

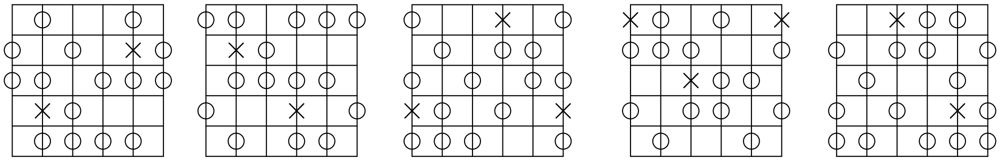
♭7 Hypermode [♭2 2 4 5 6 7]



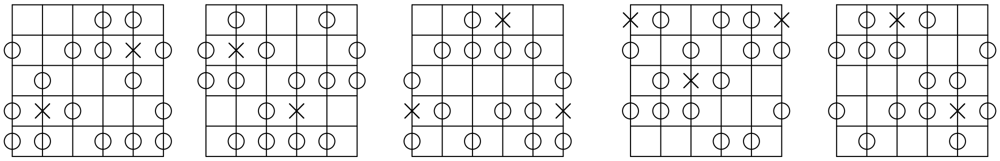
♭6 Hypermode [♭2 ♭3 3 5 6 7] **[IΔ]**



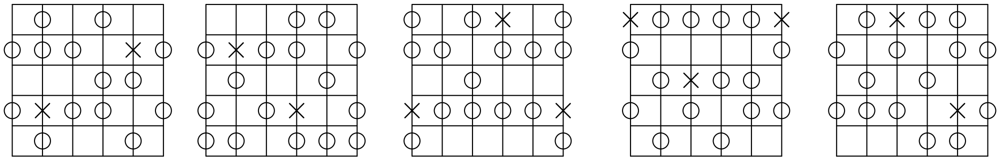
♭5 Hypermode [♭2 ♭3 4 ♭5 6 7] **[I○]**



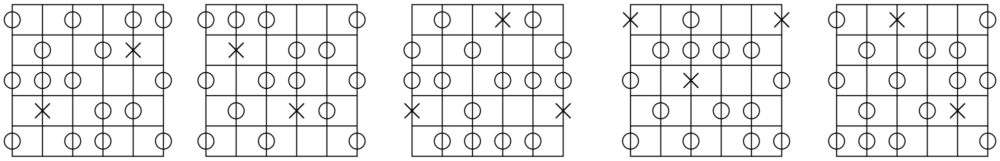
3 Hypermode [♭2 ♭3 4 5 ♭6 7] [ImΔ]



2 Hypermode [♭2 ♭3 4 5 6 ♭7] [Im7]

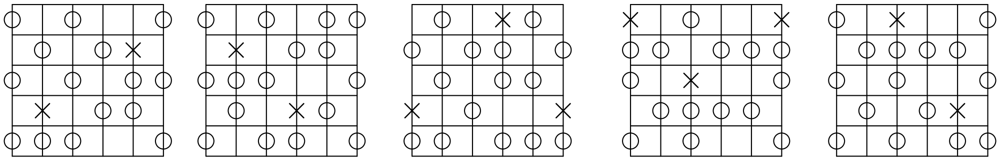


♭2 Hypermode [2 3 ♭5 ♭6 ♭7 7] [I7, IΔ, I+]

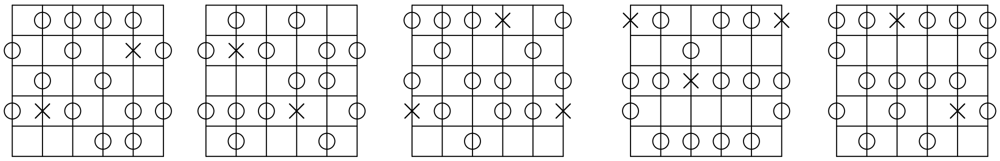


Coscale

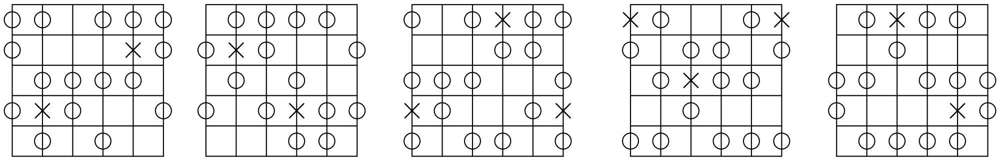
7 Hypermode [♭2 2 3 ♭5 ♭6 ♭7] [I7, I+]



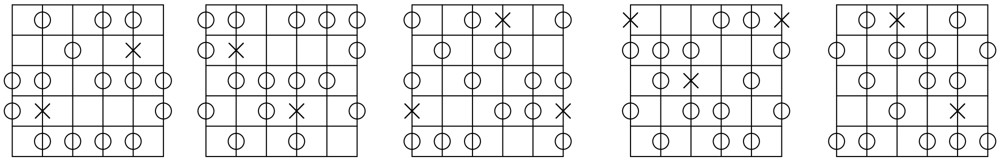
♭7 Hypermode [2 ♭3 4 5 6 7] [ImΔ]



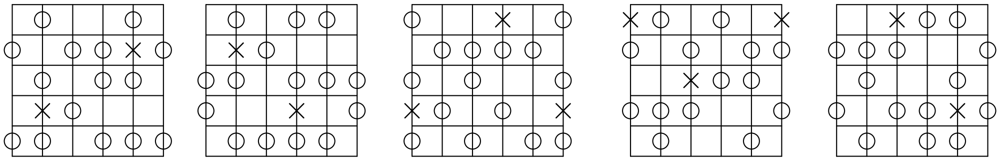
♭6 Hypermode [♭2 3 4 5 6 7] **[IΔ]**



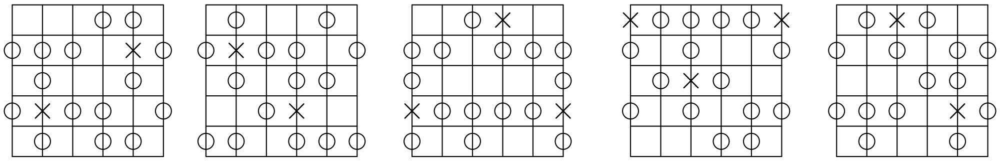
♭5 Hypermode [♭2 ♭3 ♭5 5 6 7] **[ImΔ]**



3 Hypermode [♭2 ♭3 4 ♭6 6 7]



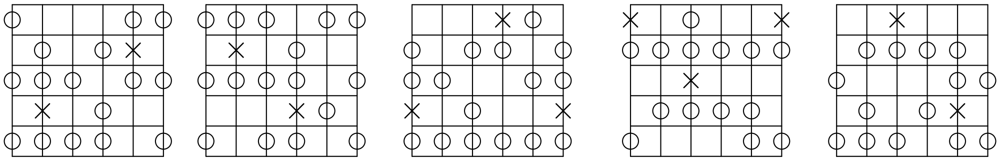
2 Hypermode [♭2 ♭3 4 5 ♭7 7] **[Im7, ImΔ]**



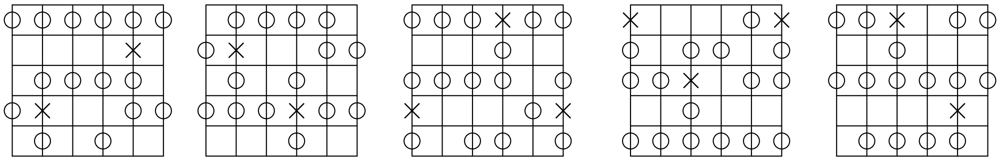
15.2.2 The 100101010110 Scale Set

Original Scale

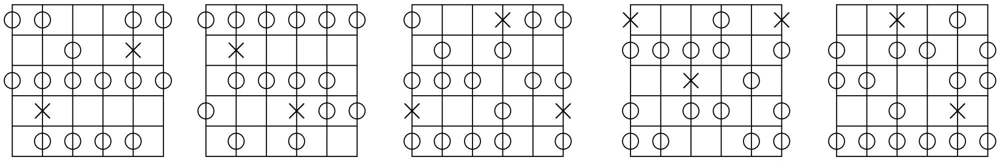
7 Hypermode [♭2 3 ♭5 ♭6 ♭7 7] **[I7, IΔ, I+]**



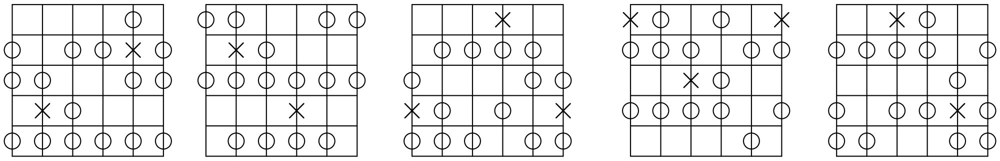
♭6 Hypermode [♭2 2 3 5 6 7] [IΔ]



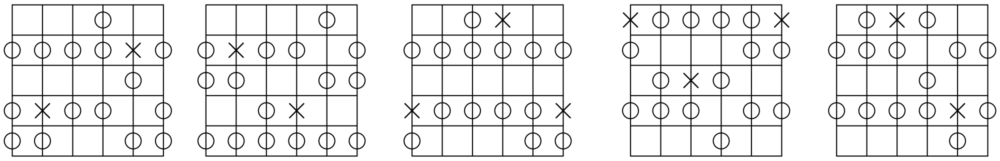
♭5 Hypermode [♭2 ♭3 3 ♭5 6 7] [IΔ]



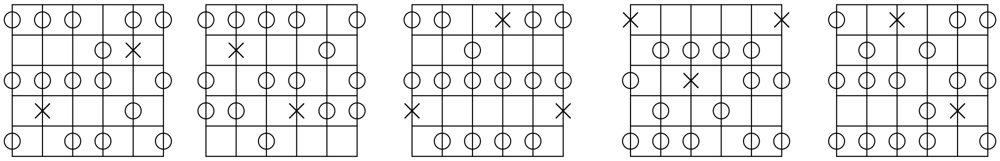
3 Hypermode [♭2 ♭3 4 ♭5 ♭6 7]



2 Hypermode [♭2 ♭3 4 5 ♭6 ♭7] [Im7]

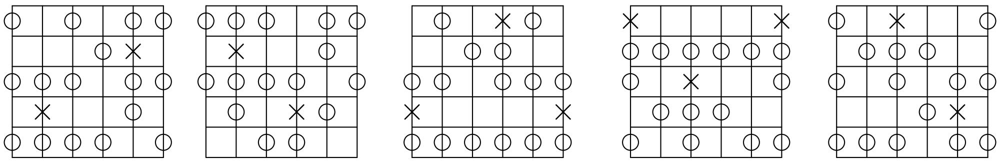


♭2 Hypermode [2 3 ♭5 ♭6 6 7] [IΔ, I+]

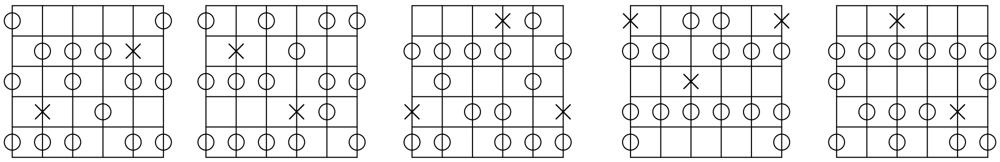


Coscale

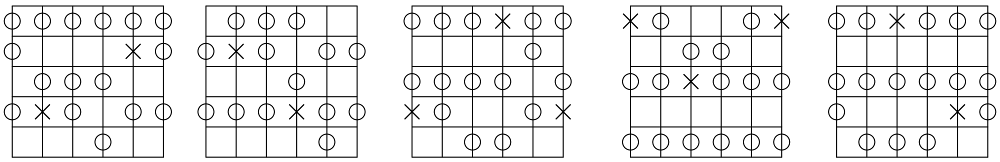
7 Hypermode [♭2 2 3 ♭5 ♭6 7] **[IΔ, I+]**



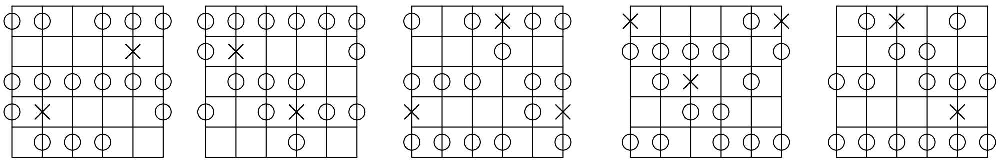
6 Hypermode [♭2 ♭3 3 ♭5 ♭6 ♭7] **[I7, I+]**



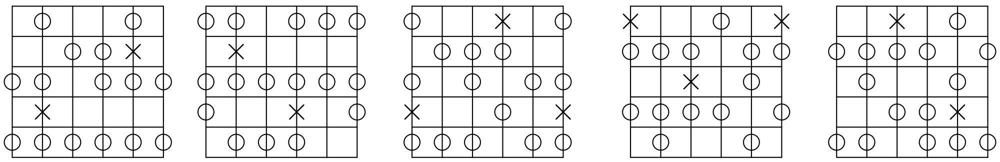
♭6 Hypermode [2 3 4 5 6 7] **[IΔ]**



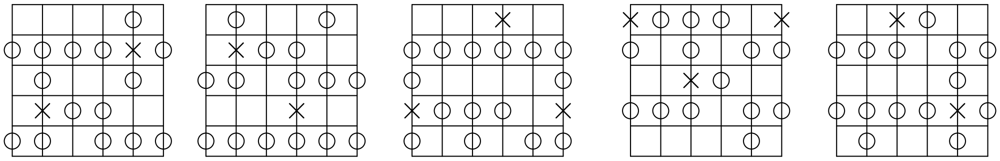
♭5 Hypermode [♭2 3 ♭5 5 6 7] **[IΔ]**



3 Hypermode [♭2 ♭3 ♭5 ♭6 6 7] **[I○]**



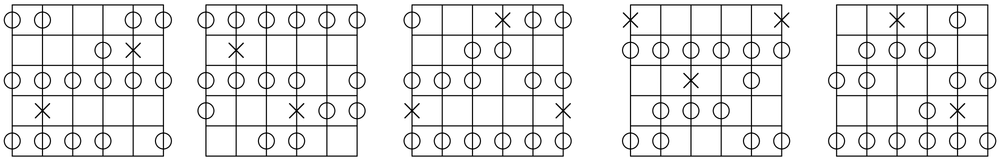
2 Hypermode [♭2 ♭3 4 ♭6 ♭7 7]



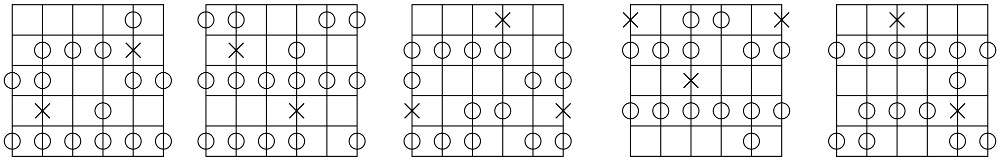
15.2.3 The 100101011010 Scale Set

Original Scale

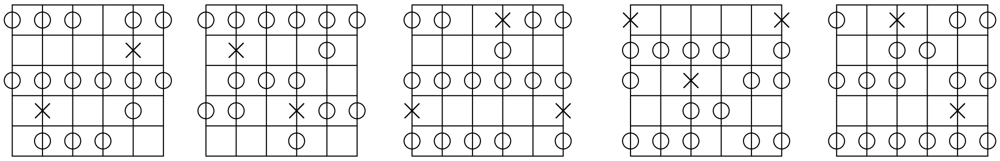
7 Hypermode [♭2 3 ♭5 ♭6 6 7] **[IΔ, I+]**



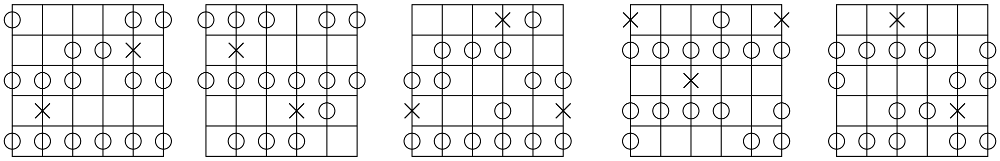
6 Hypermode [♭2 ♭3 ♭5 ♭6 ♭7 7] **[I∅]**



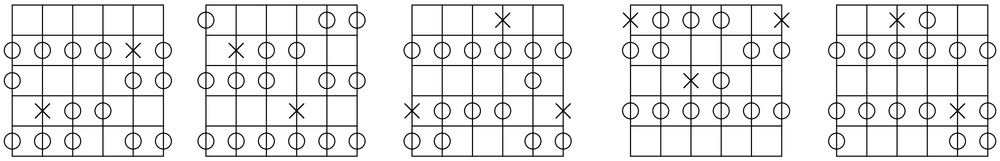
♭5 Hypermode [♭2 2 3 ♭5 6 7] **[IΔ]**



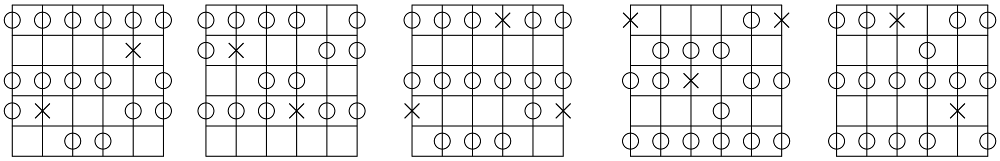
3 Hypermode [♭2 ♭3 3 ♭5 ♭6 7] **[IΔ, I+]**



2 Hypermode [♭2 ♭3 4 ♭5 ♭6 ♭7] [**I**∅]



♭2 Hypermode [2 3 ♭5 5 6 7] [**I**Δ]



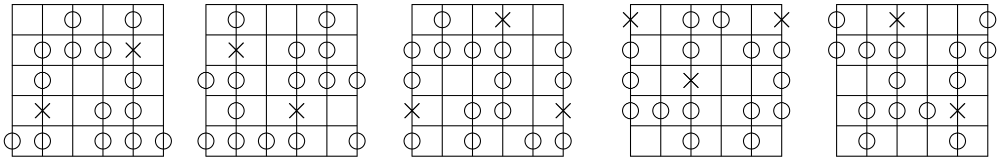
16

With a Large Interval

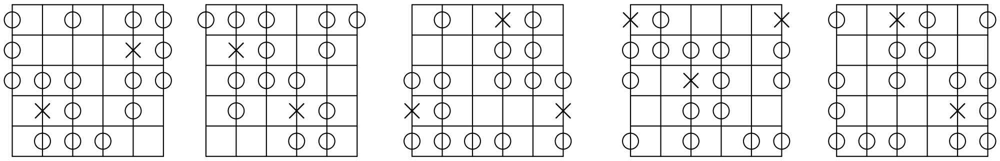
16.1 The 100001011011 Scale

Original Scale

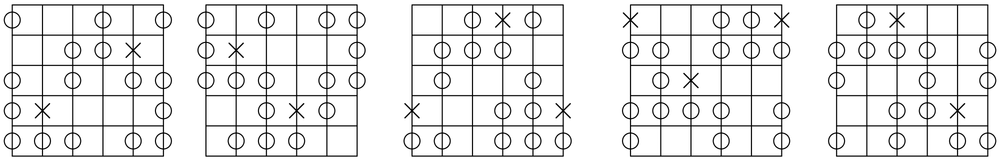
6 Hypermode [♭2 2 ♭3 ♭6 ♭7 7]



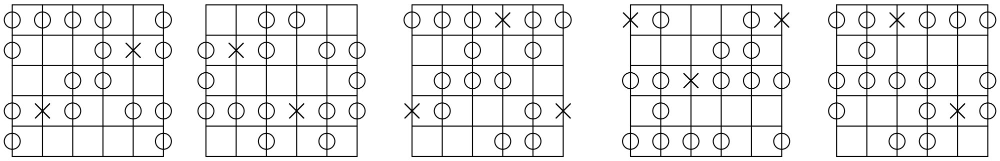
♭5 Hypermode [♭2 2 3 4 ♭5 7] **[IΔ]**



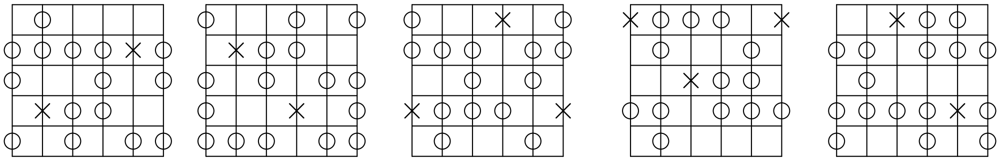
3 Hypermode [♭2 ♭3 3 ♭5 5 ♭6] **[I7, IΔ]**



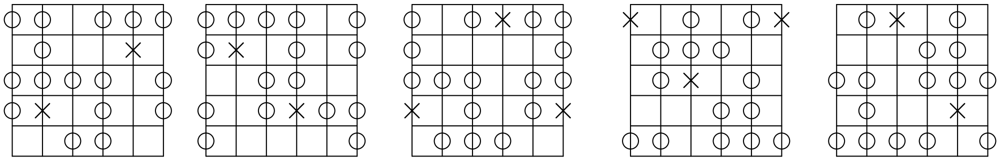
♭3 Hypermode [2 3 4 5 ♭6 6] **[I7, IΔ]**



2 Hypermode [♭3 4 ♭5 ♭6 6 ♭7] **[I∅]**

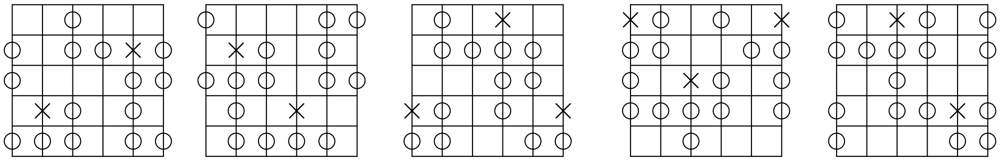


♭2 Hypermode [3 ♭5 5 6 ♭7 7] **[I7, IΔ]**

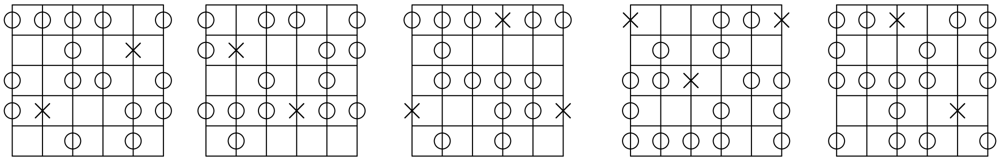


16.1.1 Reflection

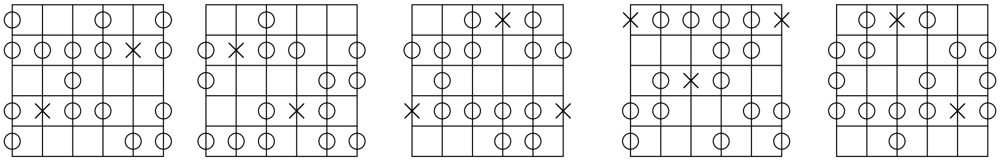
♭7 Hypermode [♭2 2 ♭3 4 ♭5 ♭6]



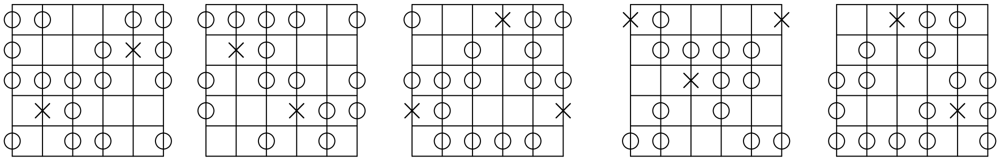
6 Hypermode [2 ♭3 3 ♭5 5 6] **[I7, IΔ]**



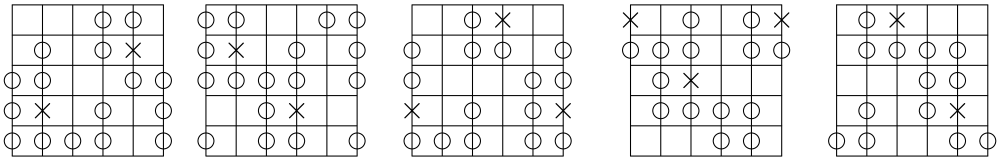
♭6 Hypermode [♭3 3 4 5 ♭6 ♭7] **[I7]**



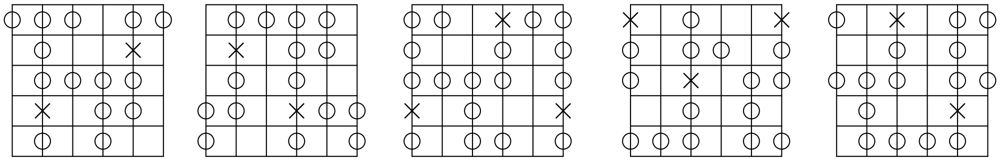
5 Hypermode [3 4 ♭5 ♭6 6 7] **[IΔ, I+]**



4 Hypermode [♭2 ♭5 5 ♭6 ♭7 7]



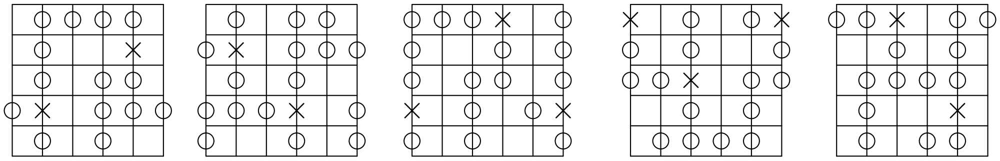
2 Hypermode [♭2 2 3 6 ♭7 7] **[I7, IΔ]**



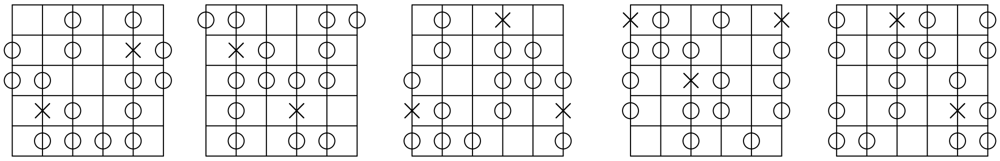
16.2 The 100001011101 Scale

Original Scale

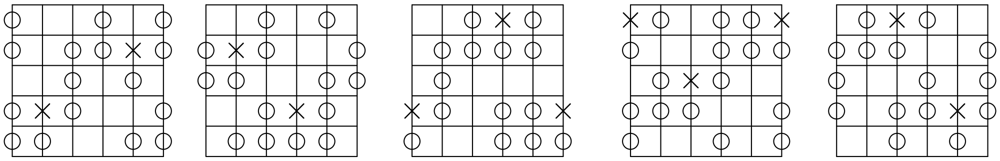
♭7 Hypermode [♭2 2 5 6 ♭7 7]



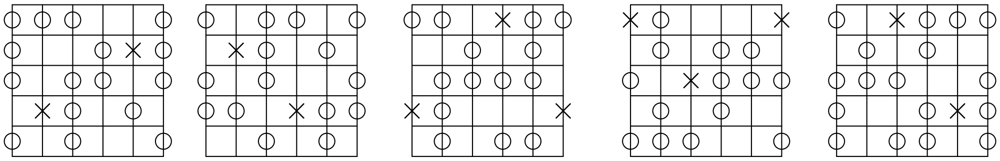
♭5 Hypermode [♭2 2 ♭3 4 ♭5 7]



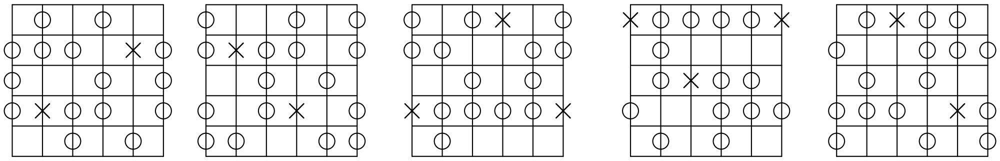
3 Hypermode [♭2 ♭3 3 4 5 ♭6] **[I7, IΔ]**



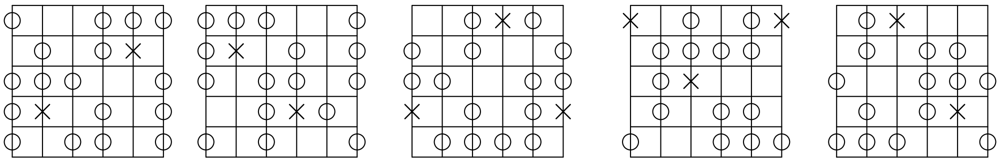
♭3 Hypermode [2 3 4 ♭5 ♭6 6] **[I+]**



2 Hypermode [♭3 4 ♭5 5 6 ♭7] **[Im7]**

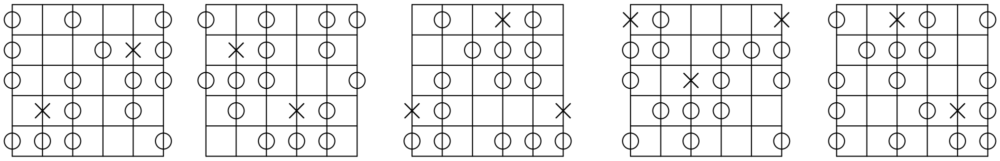


♭2 Hypermode [3 ♭5 5 ♭6 ♭7 7] **[I7, IΔ]**

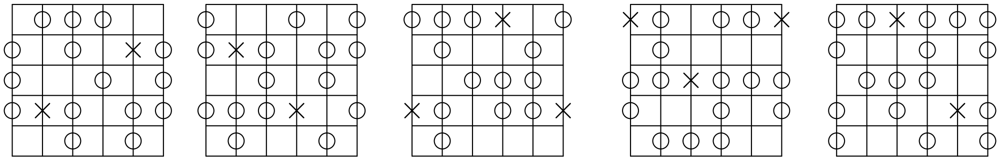


16.2.1 Reflection

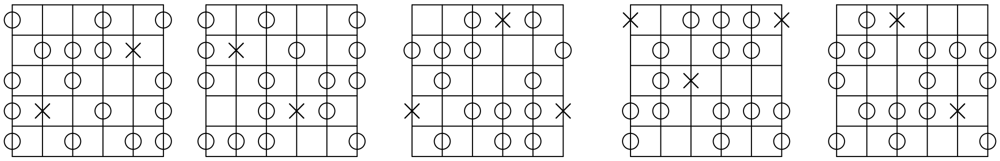
♭7 Hypermode [♭2 2 3 4 ♭5 ♭6] **[I+]**



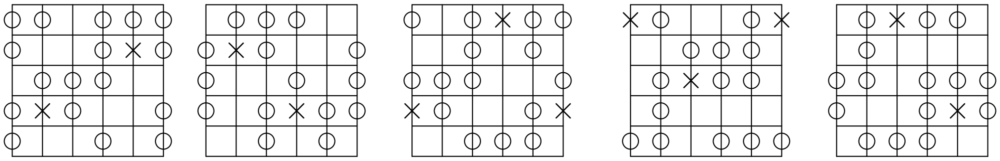
6 Hypermode [2 ♭3 4 ♭5 5 6] **[Im7, ImΔ]**



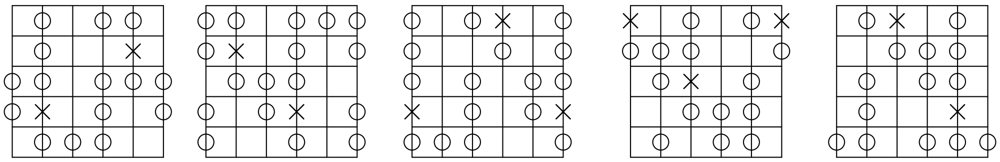
♭6 Hypermode [♭3 3 ♭5 5 ♭6 ♭7] **[I7]**



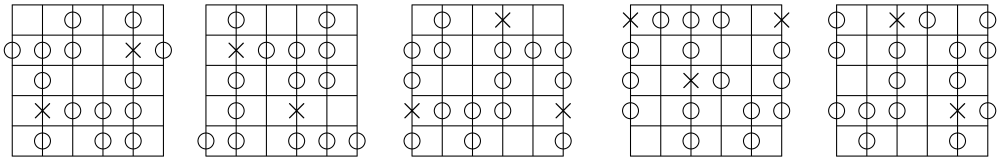
5 Hypermode [3 4 5 ♭6 6 7] **[IΔ]**



4 Hypermode [♭2 ♭5 5 6 ♭7 7]

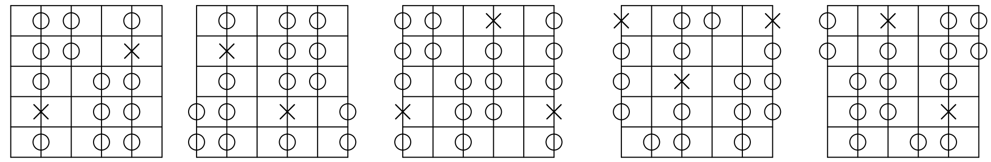


♭2 Hypermode [♭2 2 ♭3 4 ♭7 7]

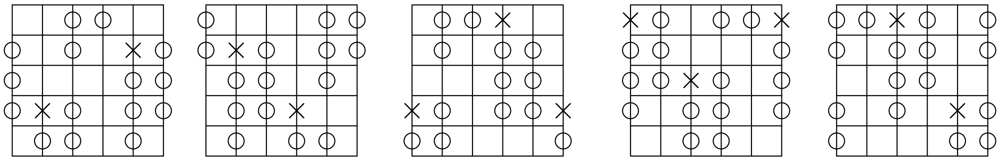


16.3 The 100000111011 Scale

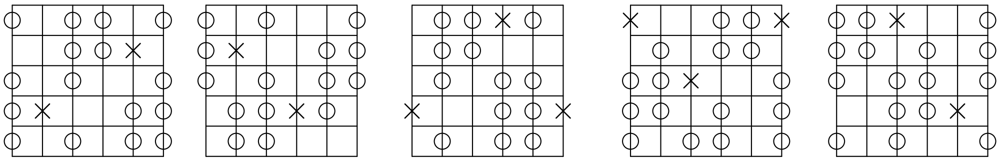
6 Hypermode [♭2 2 ♭3 6 ♭7 7]



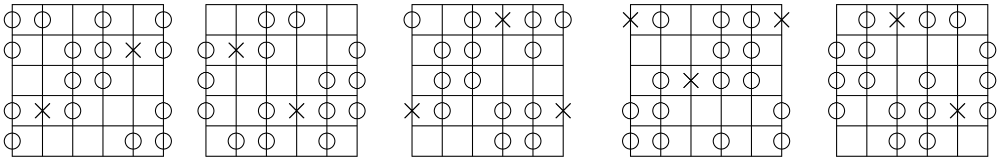
4 Hypermode [♭2 2 ♭3 4 ♭5 5] **[Im7, ImΔ]**



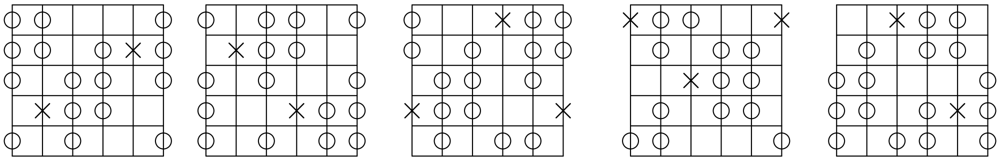
3 Hypermode [2 ♭3 3 ♭5 5 ♭6] **[I7, IΔ]**



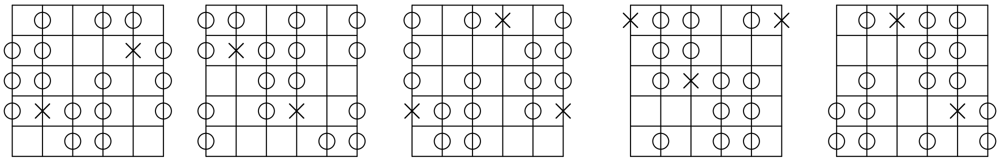
♭3 Hypermode [♭3 3 4 5 ♭6 6] **[I7, IΔ]**



2 Hypermode [3 4 ♭5 ♭6 6 ♭7] **[I7, I+]**

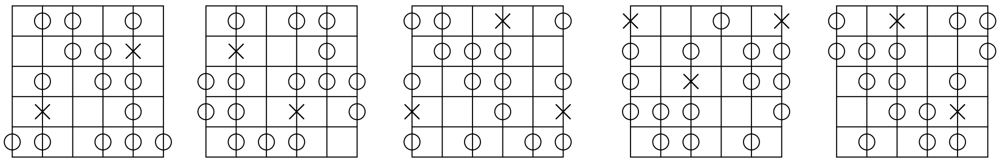


♭2 Hypermode [4 ♭5 5 6 ♭7 7]

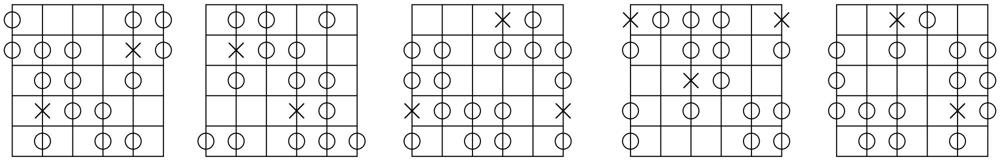


16.4 The 100001101011 Scale

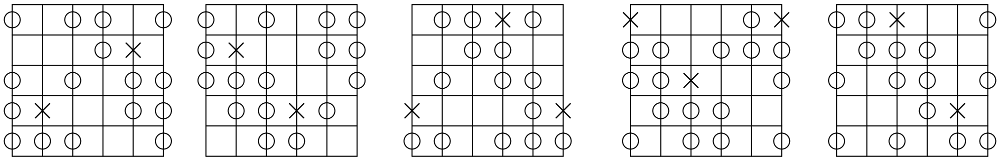
6 Hypermode [♭2 2 ♭3 ♭6 6 7]



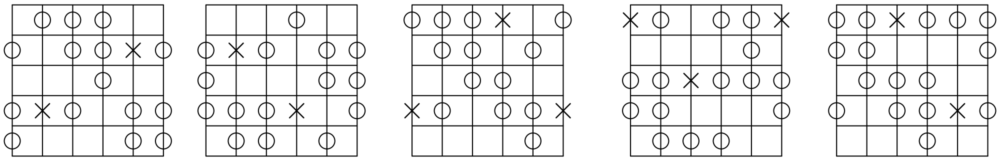
5 Hypermode [♭2 ♭3 3 4 ♭7 7] **[I7, IΔ]**



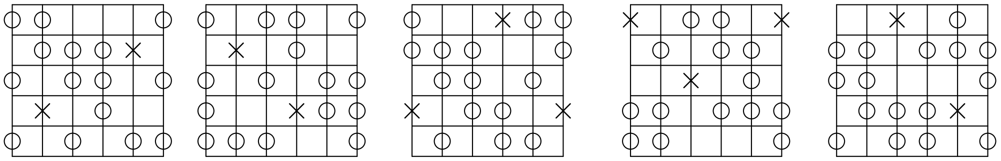
3 Hypermode [♭2 2 3 ♭5 5 ♭6] **[I7, I∆]**



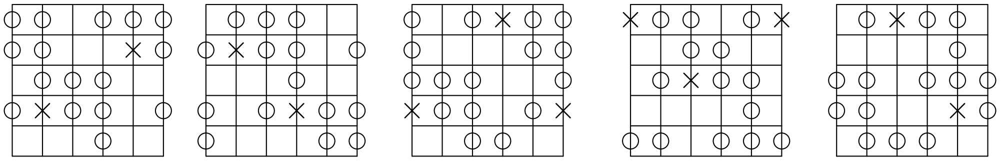
♭3 Hypermode [2 ♭3 4 5 ♭6 6] **[Im7, Im∆]**



2 Hypermode [♭3 3 ♭5 ♭6 6 ♭7] **[I7, I+]**

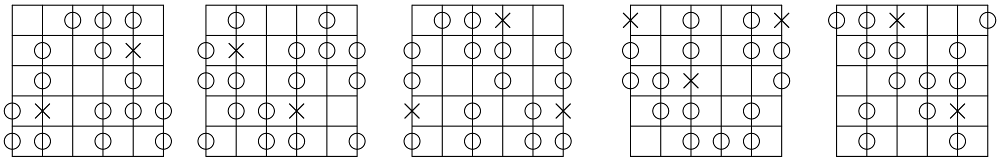


♭2 Hypermode [3 4 5 6 ♭7 7] **[I7, I∆]**

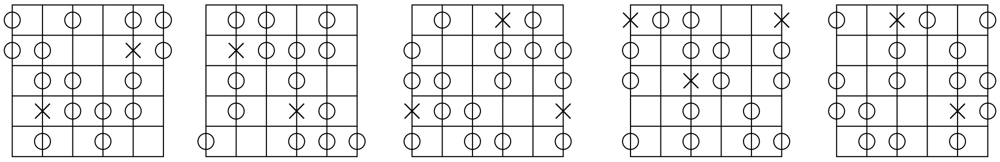


16.5 The 100001101101 Scale

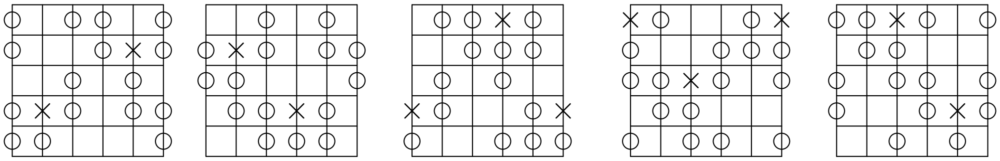
♭7 Hypermode [♭2 2 5 ♭6 ♭7 7]



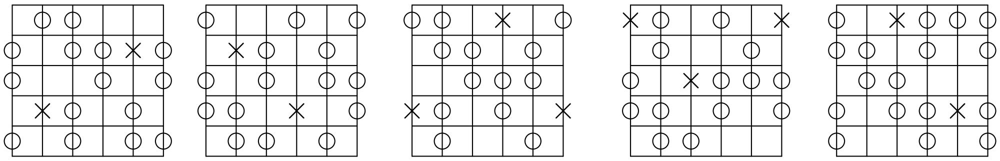
5 Hypermode [♭2 2 3 4 ♭7 7] **[I7, I∆]**



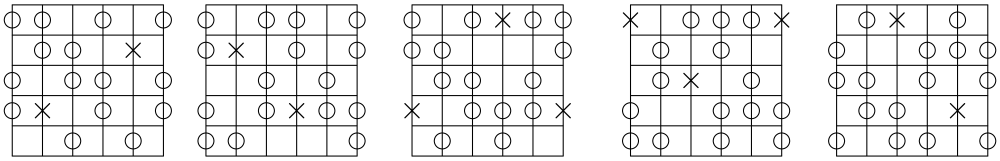
3 Hypermode [♭2 2 3 4 5 ♭6] **[I7, I∆]**



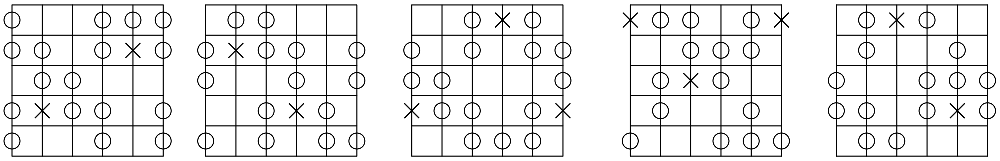
♭3 Hypermode [2 ♭3 4 ♭5 ♭6 6] **[I○]**



2 Hypermode [♭3 3 ♭5 5 6 ♭7] **[I7]**

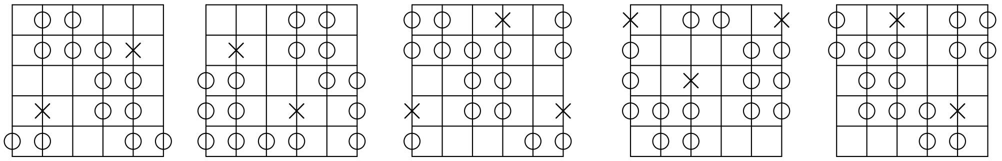


♭2 Hypermode [3 4 5 ♭6 ♭7 7] **[I7, I∆]**

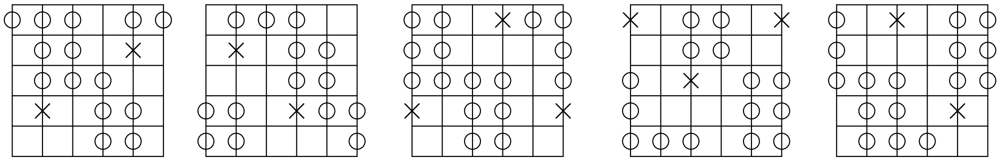


16.6 The 100001110011 Scale

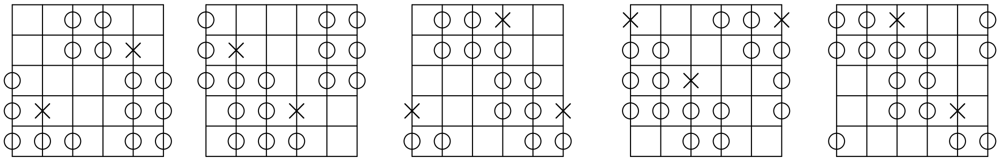
6 Hypermode [♭2 2 ♭3 ♭6 6 ♭7]



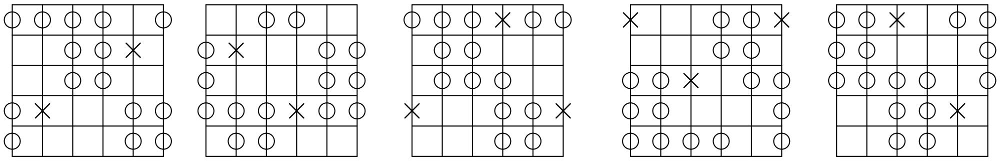
♭6 Hypermode [2 ♭3 3 6 ♭7 7] **[I7, IΔ]**



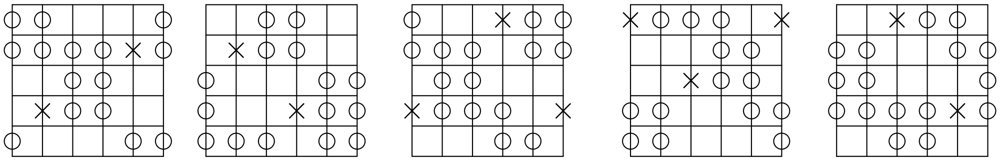
3 Hypermode [♭2 2 ♭3 ♭5 5 ♭6] **[Im7, ImΔ]**

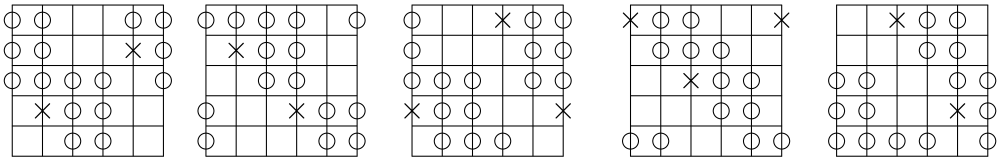


♭3 Hypermode [2 ♭3 3 5 ♭6 6] **[I7, IΔ]**



2 Hypermode [♭3 3 4 ♭6 6 ♭7] **[I7, I+]**



♭2 Hypermode [3 4 ♭5 6 ♭7 7] **[I7, IΔ]**